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May 1989

# VIDEO

*magazine*

## GET PRO POWER

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- VCRs
- Camcorders
- Shopping Tips

### SUPER VHS SHOOTOUT

We Rate 8 Decks  
In Super & VHS

### SMITHSONIAN CELEBRATES 50 YEARS OF TV

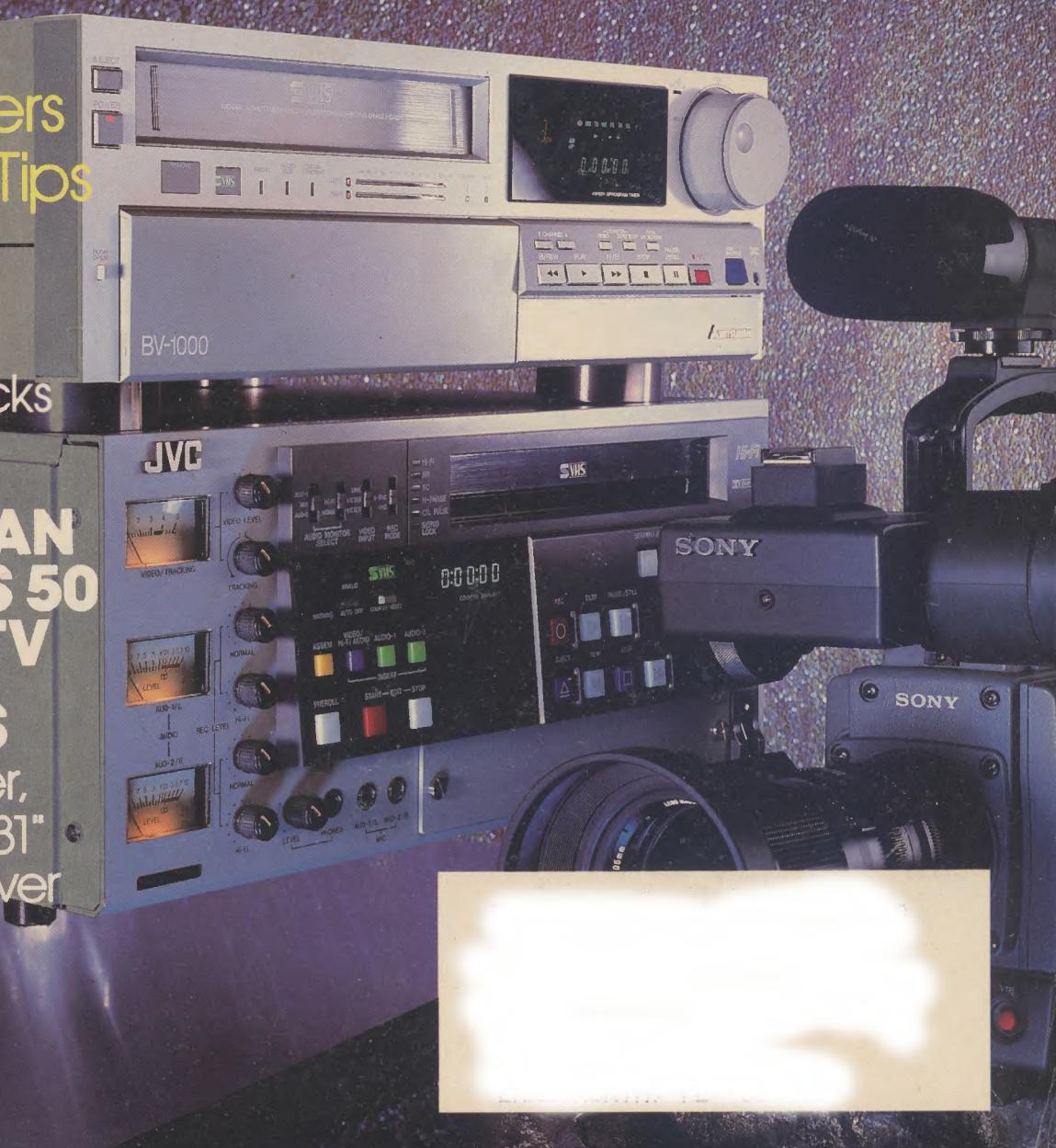
### VIDEOTESTS

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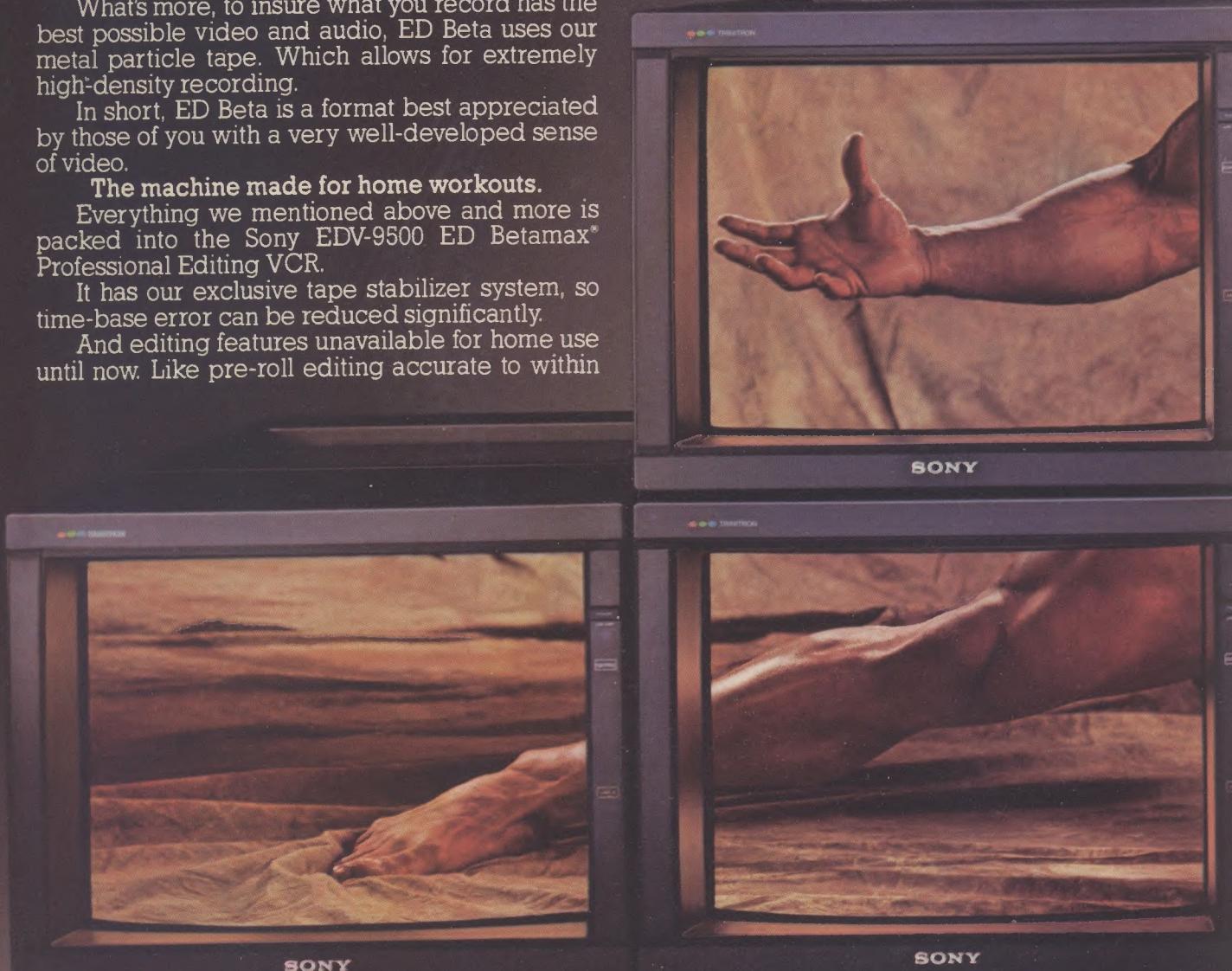
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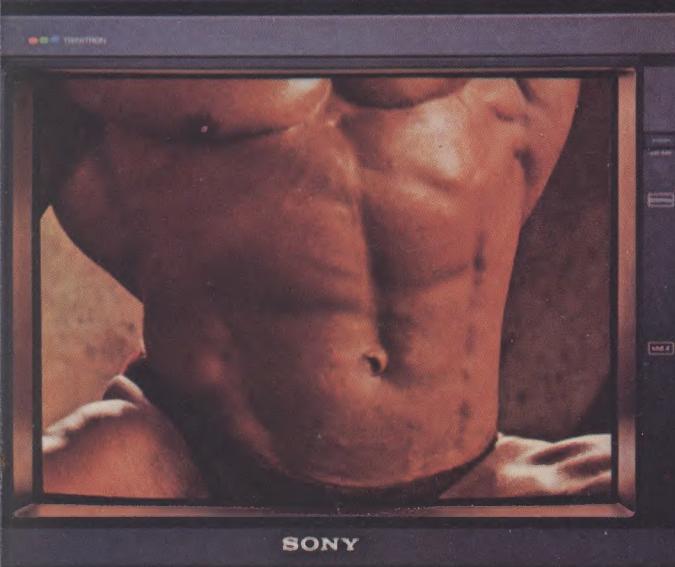
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# VIDEO

magazine



46



59



66

## FEATURES

### PRO VIDEO: POWER TRIPS

46

Introducing a special section on choosing advanced camcorders and VCRs.  
By Peter Utz

### PRO VIDEO: SHOOTING STARS

50

High-resolution camcorders and cameras can turn a hobby into a passion—and maybe a career. By James Caruso and Mavis Arthur

### PRO VIDEO: DECKS THAT MEAN BUSINESS

56

Some VCRs are more equal than others: coming to grips with the rugged world of industrial machines. By Michael Heiss

### SUPER SHOOTOUT

59

In our seventh "Eyes-On" comparison, we rate the picture quality of eight top Super VHS decks in S-VHS and VHS modes. By Mark Fleischmann

### TV CELEBRATES ITS FIRST 50 YEARS

66

The Smithsonian Institution mounts a major exhibit honoring half a century of television.  
By Frank Lovece

## PROGRAMMING

### REVIEWS

73

Coming to America, The Magic Christian, Midnight Run, Crossing Delancey, Big Business, Mystic Pizza, "Crocodile" Dundee II, Clean and Sober, Eight Men Out, more

### KIDVID / New tape roundup

77

### DIRECTORY / The latest releases on tape and disc

78

## VIDEOTESTS

### SONY EDV-7500 EXTENDED DEFINITION BETA VCR,

26

Sony CCD-V99 Hi8 camcorder, Proton 31-inch monitor/receiver, JVC Video/S-Video switcher. By Berger-Braithwaite Labs

## DEPARTMENTS

### CHANNEL ONE / Captain Video at 50

6

### FEEDBACK / Letters from readers

8

### LATE NEWS / Dual-deck VCR, Nielsen video ratings, Cowboy footwork

12

### GAZETTE / Jodie Foster, Frank Zappa, the brain of a couch potato, movie soundtracks and more

14

### NEW PRODUCTS / Canon and Ricoh Hi8 camcorders, Yamaha CD-video player

20

### Q&A / Technical queries answered

36

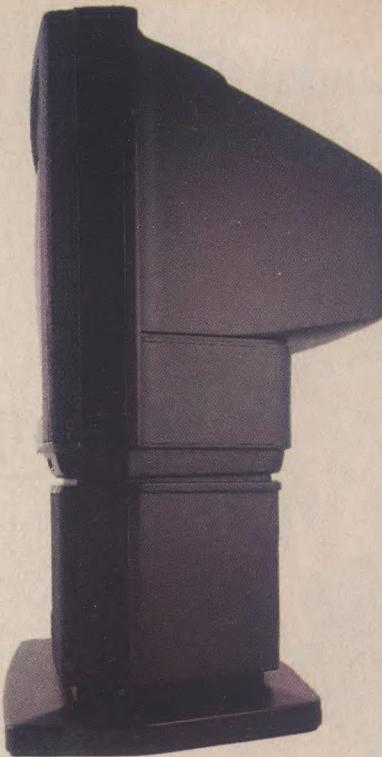
### OFF THE AIR / Whittle while you learn

122

### Cover:

Step up to the world of pro-quality gear. Shown here are Mitsubishi's BV-1000 S-VHS VCR, JVC's BR-S810U S-VHS VCR and Sony's EDV-55 ED Beta camcorder. Photograph by Vittorio Sartor.

Video Magazine  
Volume XIII  
Number 2



## Before you buy a TV, look around.

Toshiba's new 27" color TV is designed from an unusual point of view. All of them. No matter how you look at it, it's an unbelievably advanced TV. It has a five-speaker stereo sound system with a sub-woofer and Carver Sonic Holography®, for sound that puts you right in the middle of the action. 520 lines of horizontal resolution. Super VHS, dual RF and full A/V connections. Full on-screen displays. 181-channel cable compatibility. Toshiba's FST® tube. And to back it up, a 30-month limited warranty, one of the longest in the business.

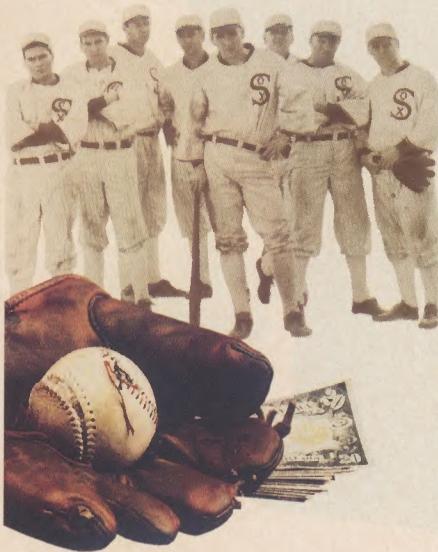
And if all that sounds like the kind of television that belongs up on a pedestal, don't worry.

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# CHANNEL ONE

## Captain Video at 50

Anniversaries, especially "golden" ones, are perfect occasions for parties, proclamations, exhibitions and taking stock. So at this time of unprecedented challenge and change in the technology of television, it is fitting that the Electronic Industries Association has chosen 1989 as the "official" 50th anniversary of television in the United States. Although scientists first began to explore TV technology more than 100 years ago, 1989 commemorates the first news event covered by TV and the start of regular broadcasting in the U.S., both of which occurred at the RCA pavilion at the 1939 World's Fair. Described by EIA Vice President Tom Friel as a celebration of "the profound impact TV has had on this nation," the anniversary should "heighten the public's awareness and appreciation of television and the central role it plays in our lives."

The celebration began in April with the dedication of a commemorative plaque at the Queens Museum in New York City, site of the 1939 fair. The anniversary's highlight, however, is a yearlong exhibition entitled "American Television from the Fair to the Family, 1939-1989" at the Smithsonian's National Museum of American History in Washington, D.C. Drawing on its own resources and private collections around the country, the Smithsonian has assembled an eye-popping array of antique TVs and equipment, artifacts, toys, advertisements and segments from pioneering programs. It's a real nostalgia trip: remember Lone Ranger lunchboxes? color wheels? decoder rings? The exhibition's a must for anyone who savors America's most popular pastime. (See "TV Celebrates Its First 50 Years" in this issue for *Video Magazine's* own look at TV's past.)

We only regret the exhibition does not also display any of the new approaches to high-definition TV now being developed. Such a gallery would have given the public an ideal chance to examine TV's future side by side with its past and present, in addition to bringing home the improvements in TV that are on the way. Ultimately, the American people will decide whether any new system is good enough to justify its extra cost. If we are to buy into HDTV, we must be able to see new systems, properly displayed, and learn to appreciate their advances. In this sense, TV's golden anniversary is a golden opportunity missed.

Elsewhere in this issue, we bring you the first Eyes-On performance evaluation of Super VHS VCRs. In "Super Shootout" we not only compare eight top S-VHS VCRs to each other in S-VHS mode but to a top VHS deck in VHS mode. The results should surprise you.

Finally, our cover story, "Power Trips," offers another first: an unprecedented special section devoted to professional video gear suitable for advanced consumers. As the distance diminishes between high-end consumer and low-end industrial/professional equipment we believe videographers should have access to information about the best gear they can buy or rent (and pro products are not always easy for consumers to find). But we'd like your feedback. Would readers like to see more coverage of pro gear, or is this beyond the reach of your interests? We look forward to hearing from you.

Judith Sawyer  
Editor-in-Chief

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# FEEDBACK

## Hold that tune

"Tune Up Your VCR" (Feb. '89) made so much sense that I followed your advice and redid my entire rat's nest of cables and splitters. First, I transferred the whole thing to paper as a schematic. It enabled me to see where I could make do with fewer splitters and cables. It also helped me focus on questions like the following:

What is the strength of the incoming signal over the cable? What should it be? Once I determine incoming signal strength, should I try to maintain it by boosting a decline and amplifying it prior to the splitter, thereby arbitrarily boosting everything coming off the splitter as output? Or should I boost each leg off the splitter individually? Does it make sense to boost the incoming cable signal prior to feeding it into the first splitter? Or would this just amplify deficiencies in the signal?

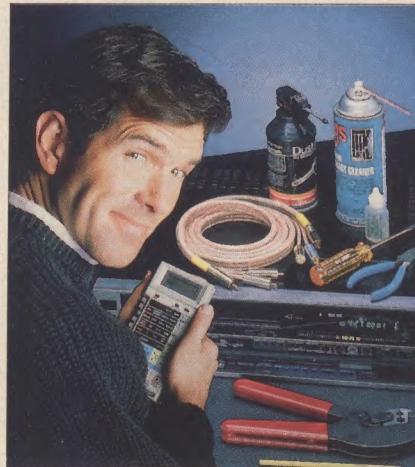
Sam Schreibman  
Tampa, Fla.

In "Tune Up Your VCR," Gordon McComb states that gold is the best conductor of electricity. All the textbooks I've ever read say silver is the best conductor, and (if I remember correctly) copper is second and gold is third. The advantage of gold is that it doesn't corrode. Another advantage is that it looks pretty, influencing customers to shell out more money. I think the high price of gold-plated connectors has more to do with the extra profits they enable manufacturers to earn, because the quantity of gold used is very small. The conductivity of this plating is of little consequence, since it's very thin.

Robert D. Smith  
Swisher, Iowa

## Global village

In "East Meets West Via Cams Across the Sea" (Sept. '87), you described a U.S.-Japanese school "videospondence" program. I'm happy to report that, because of your article, the Cetronia Elementary School in Allentown, Pennsylvania has operated a similar program for over a year. Our sister school is



the Shinjo Elementary School in Kanagawa, Japan. Every month students exchange videotapes depicting life at each school and in each country. We also plan to have the Japanese school principal visit our school, and we've talked about a student exchange program. Thank you for publishing an article that helped foster the creative talents of young people and greater international understanding. Charles A. Klein Jr.  
Principal, Cetronia Elementary School  
Allentown, Penn.

## Tape repair times three

In "Q&A" (March '89) Roderick Woodcock states he knows of only one tape repair company. Our company, American Video Transfer, Inc., has been repairing defective videocassettes since 1982 for almost 1,000 video chains, franchises, supermarkets, pharmacies and "mom and pop" stores on the East Coast. We also do mail order repairs for individuals across the country.

Michael R. Bartfeld  
President, American Video Transfer  
Brooklyn, N.Y.  
*continued on page 10*

Video Magazine welcomes your comments. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. Letters may be edited for clarity and space. Address correspondence to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001.

# VIDEO

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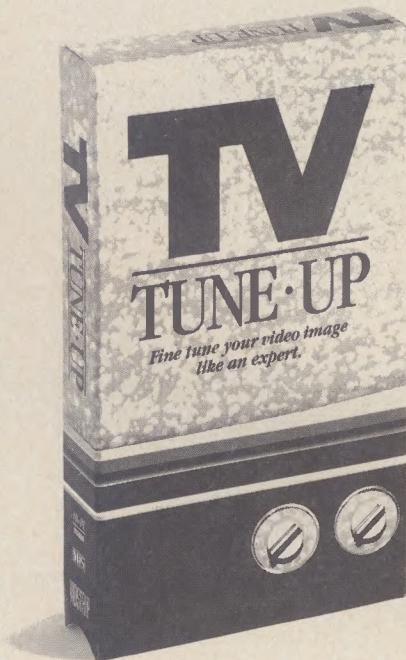
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Have you ever suspected you're not getting all the picture you paid for? Have you ever been frustrated trying to get your color just right? Do you have a friend or relative who's intimidated by "all those knobs" and has had to settle for a lousy picture? TV TUNE-UP is for you.

### HOW DOES IT WORK?

Pop TV TUNE-UP into your VCR. The on-camera host shows you how to locate the appropriate controls and takes you step by step through the picture tuning process.

### IT'S EASY.

No tools or special skills are required. You don't have to open the back of the set or consult a manual translated from technico-Japanese. The instructions are clear and accessible to the casual

viewer yet comprehensive enough for the video perfectionist. Broadcast engineers use TV TUNE-UP to fine tune their equipment at home. So do their grandmothers. We've even included a special audio section for viewers who want to get the best from their stereo monitors.

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### FEEDBACK

continued from page 8

At Video Taping Service, we repair tapes for rental stores on the East Coast. We splice and clean tapes and replace reels, windows, shells, lids, springs, etc. Occasionally a tape will snap in a re-winder at the reel or leader tape joining a splice. These are repairable and usually do not break again. One thing we want to warn people against, however, is using regular cellophane tape for splicing. This can expose VCR heads to adhesive, necessitating a costly repair.

Stephanie Shapiro  
Video Taping Service  
Northfield, N.J.

### Sing it again, Bing

In your review of *Singin' in the Rain* (March '89) on LaserDisc, you incorrectly state that the disc's supplementary program portrays Bing Crosby singing "You Were Meant for Me" to Sterling Holloway in *Broadway Melody of 1929*. Although the song was introduced in that film, neither star was in it. The scene was actually from MGM's *Going Hollywood* (1933), and Crosby was singing "Beautiful Girl," a song recycled in *Singin' in the Rain*.

Barry Rivadue  
Wantagh, N.Y.

### Sharing secrets

"Secrets of the Universals" (Feb. '89) neglected to mention CORE, a remote control made by CL-9. CORE is actually a microcomputer with 36k memory powered by two custom microprocessors. With only 20 buttons, CORE can store up to 259 programs. Each can range from a single infrared pulse up to 62 key presses to create a powerful sequence of commands.

CORE can do things like turn on a cable box and tape a movie, change the channel on the cable box and tape a different show, turn the cable box off, rewind the tape and turn off the VCR—unattended. It even has a power booster that lets me control a stereo from my patio, about 60 feet away from my house.

Jerry Boncek  
Fairfield, Conn.

**Editor's Note:** CORE is so sophisticated that it belongs in a class by itself and, according to a CL-9 spokesman, it is now being sold only to manufacturers.

### For the record

The correct price for Supervision's Super Micro Script ("Home Editing Comes of Age," Mar. '89) is \$350, not \$295. ■

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EDITED BY STAN PINKWAS

# LATE NEWS

### Dual deck debut due

Go-Video's struggle to market a VCR with two VHS tape decks is about to pay off. Samsung, formerly one of Go-Video's opponents, is planning to manufacture two versions of Go-Video's dual-deck VCR-2. Both will be priced under \$1,000. Go-Video will sell the first model, due out before Christmas, while Samsung may market the second under its own name (a decision was still pending at press time). Go-Video is also planning a third version, with advanced editing features. All VCR-2 models will include circuits to prevent illegal dubbing.

Go-Video's initial effort to sell a dual-deck VCR met with immediate opposition from VCR manufacturers and movie studios. Although its decision to include anticopy circuitry placated the movie studios, Go-Video is still engaged in an antitrust suit against several major VCR makers. Ironically, Samsung's own attempt in 1986 to sell a dual-deck VHS/8mm VCR was stymied by the same opposition it now appears to be helping Go-Video overcome.

### Fancy footwork

The Dallas Cowboys will have an extra training aid in the locker room next season: a toe-powered remote control for their VCRs. Cowboy video director Robert Friedman recently won a patent for the foot control, which is designed to let coaches replay key game moments while leaving their hands free to draw play patterns on a blackboard.

### Nielsen's new ratings

Nielsen Media Research, long identified with TV program ratings, is launching a full-scale video rating system. The company has given people meters to a national sample of 2,500 homes with VCRs and expects the system to be running full throttle by September. It plans to mine the new data for hard figures about which ads on cassette viewers zap and which ones they watch, as well as for a multitude of other insights into the viewing and buying habits of video



Gunning for Numbers: *Young Guns* may usher in an era of Nielsen ratings for pre-recorded tapes.

buffs. If the system wins credibility, it will help shape how films on tape are promoted and almost certainly encourage more advertising on cassettes. However, a tape can only be rated if its distributor codes it in a way Nielsen's people meters can decipher. Vestron's *Young Guns* is the first film to carry such coding.

### Fast scans

**Adaptive Decks:** VCR makers will shortly introduce VHS decks that can play Compact VHS tapes without separate cassette adapters, according to a report in *TV Digest*. VHS-C adapters are built into the VCRs and move out of the way when standard VHS tapes are inserted. JVC and Matsushita are among the companies developing prototypes.

**Instant Horizons:** Polaroid is joining the still videolympics with research on a consumer-priced electronic still camera and printer that will take and deliver "near-photographic quality prints," according to a recent filing with the Securities and Exchange Commission. The company hopes to have a product for the mid-'90s.

**Flopticals:** The newest video-compatible medium we've heard about is a five-inch floppy optical disc able to store 500 megabytes of information. Optical Data, Inc. and Teijin Ltd. of Japan hope to deliver the erasable, polymer-coated hybrid in the mid-90s at a price comparable to ordinary floppies. ■

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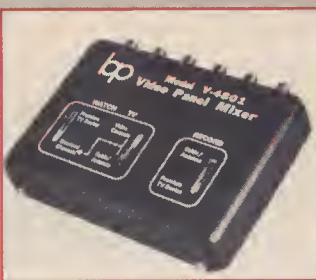


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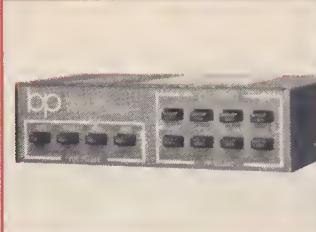


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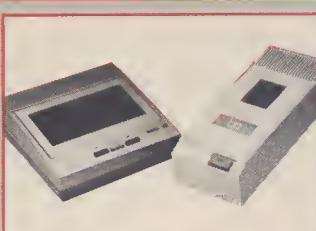


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# GAZETTE

## Jodie Foster takes a stand in 'The Accused'

*The Accused's* volatile subject—the moral, social and legal ramifications of a gang rape witnessed by cheering onlookers—makes it a difficult, intelligent, well-intentioned film. It's also tough to

watch, as it veers from righteousness to sensationalism. But it boasts a stunning performance by Jodie Foster as the less-than-saintly victim. She infuses *The Accused* with an integrity and emotional depth that will surprise those who still think of Foster as that fresh-faced tomboy next door.

The 26-year-old Foster has grown up, literally, before our eyes. Except for a voluntary break from acting to attend college (she earned a degree in literature

from Yale in 1985), Foster has been working almost continuously since the age of three, on TV (*The Courtship of Eddie's Father*) and films (*Taxi Driver*, *Carny*, *Siesta*, many others). Foster has evolved as an actress while amassing an enviable body of work.

"Somebody said to me, 'How do you feel playing all these sexual women?' So I said, 'Hey, maybe it's news to me, but aren't women supposed to be sexual?'" Foster laughs grimly. "There's this idea that women are either asexual madonnas or nymphomaniacs. My character in *The Accused* is one of those women who society would term forgettable: she's a pot-smoker, a waitress, uneducated. People keep saying to her there was a reason why it happened. Yeah there's a reason. She was a woman in the wrong place being herself. So her crime was that for a second she lost vigilance."

The film's harrowing re-enactment of the rape is a powerful portrait of sexual aggression. Lasting but three minutes on screen, it took three intense days to shoot. "[Besides] the bruises, it was very emotional," recalls Foster. "It was the

**True Grit:**  
Jodie Foster's aggressive performance in *The Accused* (right) earned her an Oscar nomination.

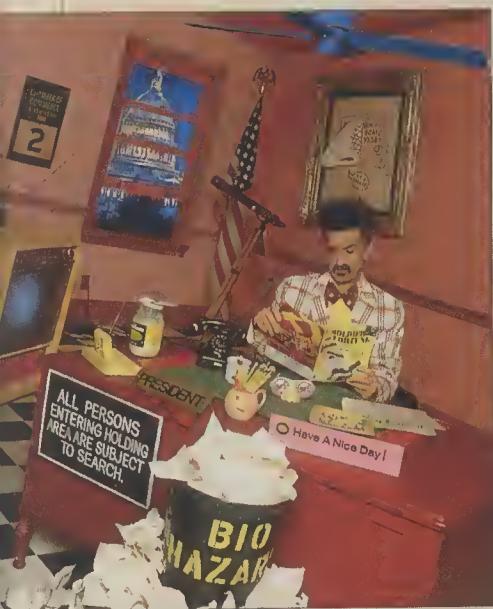


end of shooting, and I had been working 13-hour days. People say, 'You're so different in this movie.' Well, I don't have much objectivity about it. I see myself in everything I do." —Shari Roman

## Honk if you like Frank Zappa

The back of Frank Zappa's 1969 *Mothermania* album reads, "Coming soon: Uncle Meat, the Mothers movie." After a 20-year delay, the characteristically bizarre *Uncle Meat* is finally served—on video. Two years ago, the famed avant-





Zappa-di-do-da: Avant-garde musician Frank Zappa trolling for video ideas at Honker central.

garde musician formed Honker Video as an outlet for his sardonic, surrealistic, sometimes scatological projects. (The company's logo bears a likeness of its founder's sizable schnoz.)

Along with *Uncle Meat*, which Zappa describes as "not a music film, just another kind of movie," Honker recently released an hour-long documentary on the making of Zappa's 1971 *200 Motels*. Featuring Ringo Starr, Keith Moon and kiss-and-tell groupie Pamela Des Barres, *200 Motels* was shot in only seven days, omitting two-thirds of the script. "The story of *200 Motels* as it appears on the screen," Zappa notes, "was literally made in the editing room by taking scenes that had been shot and trying to concoct some continuity."

Zappa believes *200 Motels* was the first theatrical movie shot on videotape and then transferred to 35mm film. Besides a marathon concert film and other musical projects, Honker's contemporary productions include Bruce Bickford's savage exercise in clay animation (no dancing raisins here) and a "punk sitcom" starring Zappa's daughter, ex-Valley Girl Moon. For the sake of authenticity (if not budget), the latter was taped in dad's kitchen.

—Drew Wheeler

## Video Flashes

**Discs for a Day.** The irony of better ideas stymied by reactionary market forces has long made it seem that the concept of renting videodiscs would never get off the ground. The view that discs are too esoteric a hobby discouraged stores from taking advantage of the medium's lower cost, greater durability, resale value and ease of display. But a few hardy pioneers are at last trying the rental waters. A recent article in Los Angeles magazine lists eight local outlets that rent videodiscs. The stores carry up to 3,000 titles and charge \$1.25 to \$3 a day. Does this call it a trend?

**Super Sequel.** No sooner had we assured readers that no pre-recorded Super VHS movies were being sold to consumers than we received a flyer from Super Source Video. The aptly named company's first phone/mail-order catalogue offers 11 theatrical selections, including *Robo-Cop*, *Scanners*, *The Rolling Stones: Let's Spend the Night Together* and the 1937 black & white version of *A Star Is Born*. Prices range from \$40 to \$90. (Super Source, Box 410777, San Francisco, CA 94141; 415-558-8688.)

**Shear Magic.** We've seen instructional videocassettes on everything from building computers to fixing banquets, but one that headed our way recently seems a cut more practical than most. Throw away that pudding bowl — now you can learn how to cut hair properly. Kids



*Cuts* demonstrates simple techniques to groom your pre-teen at home with a minimum of kicking and screaming. (Yours and theirs.) This tonsorial tutor should help prevent serious I-did-it-myself humiliation. (Robert Steur Presents, Box 520093, Salt Lake City, UT 84152-0093; 800-452-4800.)

**Calling All Visionaries.** A quick reminder to ambitious amateur videographers: the deadline for submitting entries in Sony's fifth annual *Visions of U.S.* video contest is May 1, 1989. Prizes of Sony video gear will be awarded in four categories by a panel of judges which includes Francis Ford Coppola, Shelley Duvall and Quincy Jones. For an entry form, write Box 200, Hollywood, CA 90078, or call 213-856-7622. —Ira Robbins

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## Utah's mecca for mavericks

Late January in Park City, Utah, was especially icy this year, but the action at the fifth Sundance Institute-sponsored U.S. Film Festival was hot. One of the world's premiere showcases for independent films (many of which are likewise independent of distribution deals), it provides an important venue for up-and-coming filmmakers. Most of their movies little resemble Hollywood product. But there is no mistaking the continual sound of prayers being sent up to the god of box office success, who has previously responded to such supplicants as *Blood Simple* and *Stand and Deliver*.

Among those attending the festival was Al Reinert, director and producer of a 90-minute documentary, *For All Mankind*. This stunning compilation of footage from the Apollo moon shots, painstakingly blown up to 35mm, includes poignant voice-over interviews with the astronauts. The movie walked off with both the jury prize and the audience award; the weeks after the festival brought several offers for the video rights. "There are incredible opportunities for the video, with ready outlets in hundreds of museums and schools, making those rights worth a lot," says executive producer Ben Mason. But the filmmakers are holding out for a theatrical deal that will enable their work to be seen as they feel it should—on the big screen.

Other independents are willing to forego that, and look to video pre-sales to finance their projects. The winner of the festival's audience award for drama, Steven Soderbergh's *sex, lies, and videotape*, was sold to RCA/Columbia for domestic release and to Virgin Vision for foreign.

Reputedly the kiss of death for theatrical ambitions, pre-sales are still an important force in independent production. The only seminar (of eight) offered at the festival to be held twice, "Video Pre-sales," led by Virgin Vision president Steve Bickel, packed in the young filmmakers with its in-depth discussion of deal structuring. —Melissa Pierson



**Hit Man:** Movie music artist Tarquin Gotch.

## Tarquin Gotch, soundtrack specialist

John Hughes, the force behind such films as *Pretty in Pink* and *Ferris Bueller's Day Off*, has parlayed a knack for teen comedies into an entertainment empire. One of the keys to Hughes' success is the hit soundtracks that often accompany his films (Hughes also has a record label and a publishing company), but the secret ingredient in his soundtracks is Tarquin Gotch.

Hughes brought the British-born record executive and band manager stateside to run his music division several years ago. "I just fell into it," laughs Gotch, recalling how his association with Hughes began. "I had been in the music business for ten years, and I pride myself on a fairly extensive knowledge of English pop music. John would delight in asking me about groups I had

never heard of. Our conversations developed into discussions of 'How could this music work in his films?'"

Their working style is more than just a business arrangement, it's a creative collaboration. While writing, Hughes makes up a cassette of songs that go with the script. He and Gotch play the tracks while going over the story; Gotch then looks for contemporary songs to replace Hughes' original ideas (often old Beatles songs, which are too expensive to license).

"John has had enormously successful soundtrack albums," notes Gotch. "He made it fashionable. Then the pendulum swung with everybody doing it. That forced the market into a few huge selling albums, and the middle fell. These days, you either don't do anything or you can do as *Dirty Dancing* did and set new records."

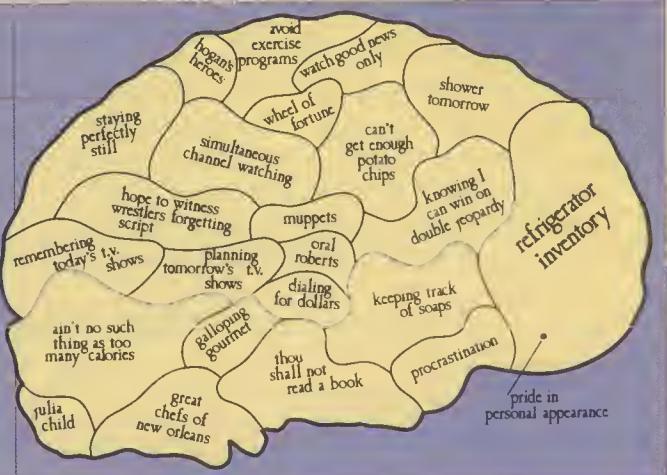
Achieving commercial success with a soundtrack involves serious calculation. "Look at *Top Gun*. They repeated the melodic hook of that Berlin single ("You Take My Breath Away") several times throughout the film. Other tracks were played very loud and for very long periods against strong, interesting visuals. It made a tremendous impact."

Gotch recalls "being introduced to classical music through 2001. *Amadeus* did the same thing; suddenly a whole generation started buying Mozart. What's so exciting about music in film is the ability to play for people something they haven't heard before."

—Shari Roman

## Potato Souffle

Consider the couch potato. What does it really think—if, indeed, it thinks—during its hours before the tube? The answer, according to Peter Kagel, can be found in *Brains* (Ballantine, \$5.95), an exposé of the musings of 41 professionals, and in the excerpt to the right.





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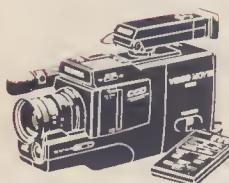


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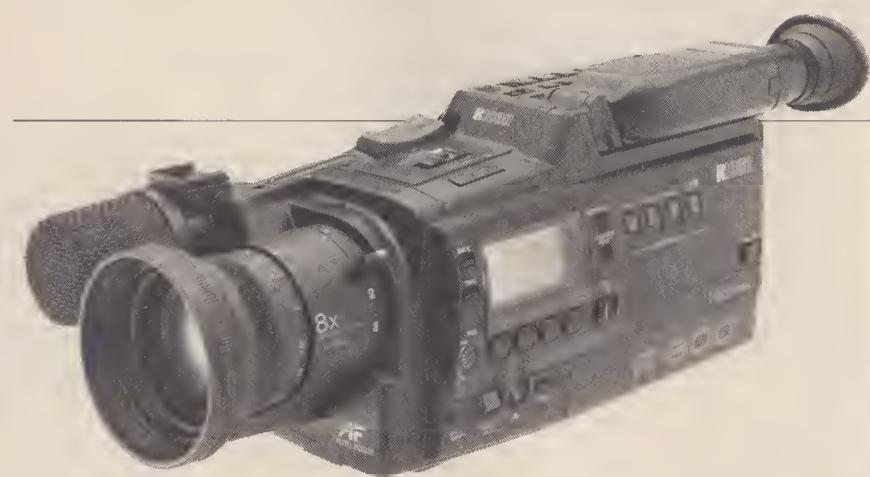
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EDITED BY KENNETH KORMAN

# NEW PRODUCTS



## Ricoh camcorder has 420,000-pixel CCD

Following closely on Sony's introduction of a Hi8 system, Ricoh and Canon are introducing their own Hi8 camcorders. An upgrade of the popular 8mm format, Hi8 combines several technical enhancements to offer high picture quality.

Ricoh's R-800H Hi8 camcorder uses a 420,000-pixel, 2/3-inch CCD image sensor to deliver more than 400 lines of horizontal resolution in as little as 4 lux illumination. An 8x power zoom offers through-the-lens auto focus (with manual override) and a shutter that operates at seven settings, up to 1/10,000 of a second. RGB color processing enhances picture quality.

The 800's switchable microphone converts from a uni- to omni-directional type that can cut through ambient noise. Index search and scan functions help a user mark up to 99 positions on a tape during recording or playback; in turn, each position can be accessed during fast forward or fast rewind.

Users can create, scroll and reverse two titles using any of eight colors. Other highlights include fade control, a comprehensive data screen, four auto white balance modes and an NP-55-type rechargeable battery.

**Price:** \$2199.

For additional information, circle No. 110 on Reader Service Card.

## Canon Hi8 camcorder sports dual grips

Canon's new A1 Hi8 camcorder features both a conventional and a unique rear grip that lets a user hold it like a standard 35mm film camera. Each grip offers independent start/stop and zoom controls. The A1 comes with an f/1.4 10x power zoom lens and a 360,000-pixel, half-inch CCD image sensor. A through-the-lens auto focusing system can bring images as close as 3.6 feet. In macro mode, the lens can focus on objects as small as an eighth of an inch away. Low-light capability is seven lux.

An automatic mode sets focus, exposure and white balance with a single switch, and a wireless remote control operates all record and playback functions. The A1 has shutter speeds up to 1/2000 of a second as well as a self-timer, titling and date functions and a flying erase head.

**Price:** \$2,299.

For additional information, circle No. 132 on Reader Service Card.





### **Yamaha combi player has 8x oversampling**

Yamaha's CDV-1600 CD Video Combination Player incorporates an 8x oversampling digital filter and dual digital-to-analog converters to improve audio reproduction. New circuitry digitally processes the analog audio of older videodiscs, filling in material lost due to scratches, dropouts or deterioration. An FM time base corrector eliminates video jitter.

The 1600 displays all functions on the screen and has 15-selection random access programmability. A four-way repeat mode includes disc side, phrase, song/selection and program selection. Also included are 10-rate variable speed selection, fiber optic cable outputs for digital audio and gold-plated audio and video outputs.

**Price:** \$899.

For additional information, circle No. 133 on Reader Service Card.



### **Ambico introduces two-in-one lens**

Ambico's V-0365 Auto Flip lens allows a user to switch between 0.6x wide-angle and 1.5x telephoto shots without removing the lens from the camcorder. When the lens barrel is pulled out slightly and rotated, the lens can be flipped from one type to the other. The six-ounce lens, which consists of four multi-coated glass elements, is three inches in diameter and 1.5 inches deep.

**Price:** \$109.95.

For additional information, circle No. 134 on Reader Service Card.

### **Olympus camcorder boasts title generator**

The Olympus VX-406 full-size VHS camcorder has a built-in character generator for superimposing titles and text during shooting and editing. The user has a choice of two character sizes and eight colors and can store up to 29 title pages. The 5.4-pound camcorder includes shutter speeds of 1/1000 and 1/500 of a second. An f/1.4 8x power zoom lens and a half-inch CCD image sensor allow auto focus recording in light as low as seven lux.

The 406 offers automatic white balance and two programmed color balance positions for special lighting situations. Auto exposure and backlight compensation adjust the iris to the optimum position. Other highlights include a speaker with adjustable volume, index/address search, fade, audio/video dubbing, self-timer and a 2/3-inch electronic viewfinder with an information display.

**Price:** \$1,650.

For additional information, circle No. 135 on Reader Service Card.



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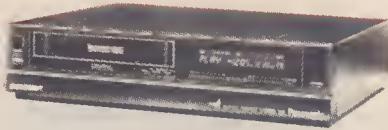


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## NEW PRODUCTS



### Vidicraft mixer combines three audio sources

Vidicraft's SoundsRight audio mixer combines up to three stereo or mono audio sources for adding music and narration to videos. Features include automatic audio/video fade, mono/stereo circuitry for automatic compatibility with any sound source and an amplifier to boost low-level sound. A dynamic microphone and an AC/DC power supply are also included.

**Price:** \$129.

For additional information, circle No. 136 on Reader Service Card.

### Arkon bracket cures shoeless camcorders

Arkon's CB-100 MaxiBrac accessories bracket is designed for camcorders without accessory shoes. It attaches to a camcorder's tripod mount and holds one or two lights, microphones or other accessories. The bracket steadies a camcorder and reduces vibration during taping, and an integral liquid level indicator helps maintain equilibrium. The seven-ounce mount is constructed of aluminum alloy.

**Price:** \$20.

For additional information,  
circle No. 137 on Reader Service Card.



### Yamaha pre-amp has four surround modes

Yamaha's AVC-70 control amplifier offers a choice of four surround sound modes: Dolby, hall, live and simulated. Five video, 10 audio and two S-video inputs are included.

A 10-position record-out selector allows an input signal to be routed to an audio or video recorder while another signal is fed to the main system. The pre-amp has a bass-extension switch and a rear-volume control. The remote control includes 56 pre-programmed Yamaha RS system control keys and 37 programmable keys capable of learning codes from other remotes.

**Price:** \$529.



For additional information, circle No. 138 on Reader Service Card.

# "They Were Designed To Play Music—And Make It Sound Like Music. This They Do Very Well, In A Most Unobtrusive Way, At A Bargain Price... It's Hard To Imagine Going Wrong With Ensemble."

Julian Hirsch — Stereo Review, Sept. '88

Cambridge SoundWorks has created Ensemble™, a speaker system that can provide the sound once reserved for the best speakers under laboratory conditions. It virtually disappears in your room. And because we market it directly, Ensemble costs far less than previous all-out designs.



Henry Kloss, creator of the dominant speaker models of the '50s (Acoustic Research), '60s (KLH), and '70s (Advent), brings you Ensemble, a genuinely new kind of speaker system for the '90s, available factory direct from Cambridge SoundWorks.

## The best sound comes in four small packages.

Ensemble consists of four speaker units. Two compact low-frequency speakers reproduce the deep bass, while two small satellite units reproduce the rest of the music, making it possible to reproduce just the right amount of energy in each part of the musical range without turning your listening room into a stereo showroom.

## Your listening room works with Ensemble, not against it.

No matter how well a speaker performs, at home the listening room takes over. If you put a conventional speaker where the room can help the low bass, it may hinder the upper ranges, or vice-versa.

### What Henry Kloss tells his friends:

Every time I came out with a new speaker at AR, KLH, or Advent, my friends would ask me, "Henry, is it worth the extra money for me to trade up?" And every time I would answer, "No, what you've already got is still good enough."

But today, with the introduction of Ensemble, I tell them, "Perhaps now is the time to give your old speakers to the children."

Ensemble, on the other hand, *takes advantage* of your room's acoustics. The ear can't tell where bass comes from, which is why Ensemble's bass units can be tucked out of the way—on the floor, atop bookshelves, or under furniture. The satellites can be hung directly on the wall, or placed on windowsills or shelves. No bulky speakers dominate your living space, yet Ensemble reproduces the deep bass that *no* mini speakers can.

## Not all the differences are as obvious as our two subwoofers.

Unlike seemingly similar three-piece systems, Ensemble uses premium quality components for maximum power handling, individual crossovers that allow several wiring options and



*Unlike satellite systems which use a single large subwoofer, Ensemble features separate compact bass units for each stereo channel. They fit more gracefully into your living environment, and help minimize the effects of the listening room's standing waves.*

cabinets ruggedly constructed for proper acoustical performance. We even gold-plate all connectors to prevent corrosion. An even bigger difference is how we sell it...

## The best showroom of all: your living room.

We make it possible to audition Ensemble the *right* way—in your own home. In fact, Ensemble is sold *only* by Cambridge SoundWorks directly from the factory. Listen for hours without a salesman hovering nearby. If after 30 days you're not happy, return Ensemble for a full refund.

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ware and 100' of speaker cable—Ensemble costs hundreds less than it would in a retail store.

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## NEW PRODUCTS

### *Hitachi camcorder features time-lapse*

Hitachi's VM-5200A VHS camcorder includes Accushot AX circuitry for automatic exposure adjustments. One-shot recording allows stop-motion effects, while time-lapse records one second every half minute, minute, two minutes or five minutes. Editing features include a flying erase head, index search, edit search, microphone mixing, audio/video dubbing and a fader.

**Price:** not available.



For additional information,  
circle No. 139 on Reader Service Card.



Sunpak CV-150 video light

### *Sunpak video lights incorporate batteries*

Sunpak's Auto CV-300, CV-200 and CV-150 video lights combine battery and light in a single unit that fits on a camcorder's accessory shoe. The lights feature dichroic halogen lamps for balanced light at all output levels. The nickel cadmium battery modules separate from the lights for recharging, and additional modules are available for extended use. Protective and diffusion filters are standard. The Auto CV-300 features an automatic exposure control function which regulates the light output for varying distances.

**Prices:** Auto CV-300, not available; CV-200, \$169.95; CV-150, \$149.95.



Sunpak CV-200 video light

For additional information,  
circle No. 140 on Reader Service Card.



### Ambico box transfers film to video

Ambico's Director II transfers film and slides to videotape. It boasts a high-resolution screen, precision optics, a macro lens for sharper contrast and a hood and cap to eliminate ambient light. Adjustable pods for both the Director II and the camcorder make balancing easy, and a kit with peel-off letters and marking pens lets users add titles during transfers.

**Price:** \$100.

For additional information, circle No. 141 on Reader Service Card.

### Magnavox adds VHS, S-VHS camcorders

Magnavox's CVJ340 VHS and CVJ350 S-VHS camcorders each have an f/1.4 8x power zoom lens, macrofocusing, a flying erase head, a high-speed shutter that goes up to 1/1000 of a second, a half-inch CCD imager and index search/address. The 350 adds seven lux low-light capability, a diopter control on the viewfinder, a loudspeaker with a volume control and audio and video dubbing.

The 340 features a variety of special effects. Picture wipe allows a user to store the last shot in digital form for use as a transition to the next segment. Image mix lets a user combine live and stored images in the same frame. The seven-lux sensitivity of the 340 can be reduced to one lux with the unit's "gain up" switch, although the digital effects are inoperable in this mode. Time lapse recording is also included.

**Prices:** CVJ340, \$1,799; CVJ350, \$1,799.



Magnavox CVJ350  
camcorder

For additional information, circle No. 142 on Reader Service Card.

# ONE LOOK AND YOU'LL KNOW WHY IT COSTS MORE.

There can be but one justification for a more expensive TV monitor. A more life-like picture. That's why Tera conceived and engineered the Model 629a — winner of Video magazine's head-to-head eyes-on comparison test\* of eight leading monitor/receivers. "The Tera ran way ahead of the field," they wrote, thanks to Non-Linear Compression, Dynamic Aperture, and Double Differential Contour Correction. Tera was judged first in audio with genuine discrete amplifiers, real speakers and wireless stereo headphones. Tera even ranked first for ease of use. Write to us for literature that explains Tera's winning ways. Or experience them for yourself at your Tera dealer, where the difference is plain to see.

\*Quoted with permission from the November, 1988 issue of Video.

Tera Electronics Inc., 89 Doug Brown Way, Holliston, MA 01746. Call for the name of your nearest Tera dealer: (508) 429-7760.

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For additional information, circle No. 10 on Reader Service Card.

# VIDEOTESTS



Extended Definition Beta

Beta Than Ever: Sony's EDV-7500 ED Beta VCR boasts more than 500 lines of horizontal resolution and numerous enhanced editing features.

## VIDEOTEST NUMBER 488

### Sony ED Beta VCR

With the ED Beta format, Sony established a new standard for VCR picture quality. However, Sony's first ED Beta deck also earned the format a reputation for prices beyond the reach of many video enthusiasts. Sony's second ED Beta deck, the EDV-7500, should help change that image. At \$1,950, the EDV-7500 is only slightly more expensive than current Super-VHS VCRs, while offering an incomparable 500 lines of horizontal resolution.

#### Sony EDV-7500 ED Beta VCR

##### DATA

**Suggested Price:**  
\$1,950

**Weight:**  
25 pounds

**Dimensions (h/w/d):**  
4-3/8 x 18-5/8 x 16-1/2  
inches

**Power Consumption:**  
43 W

**Tape Format:**  
ED Beta, Super Beta,  
Beta

**Tape speeds:**  
ED Beta record/play—  
BII, BIII; Beta/Super  
Beta record—BII, BIII;  
Beta/Super Beta play—  
B1, BIS, BII, BIII

**Video Heads:** 4

**Flying Erase Head:**  
1

**Special Digital  
Playback Options:**  
still, freeze, strobe, 1/4x  
forward slow motion,  
Betascan, Beta Skip-  
Scan, scan and shuttle  
edit

**Cue &  
Review (Search):**  
9x, Beta II; 15x, Beta  
III

**Fast Forward/Rewind  
Time:**  
5-1/2 min. for L-500

**Remote Pause:**  
Control L in and out  
(master or slave)

**Remote:**  
IR wireless with buttons  
for power, 10 digits  
plus enter, channel +  
and -, stop motion (still  
with sound), flash motion  
(strobe), effect speed  
+ and -, digital scan,  
digital off, pause, slow,  
play, stop, shuttle edit  
+ and -, search forward,  
search reverse, fast  
forward and rewind

**Counter Digits:**  
5-hrs, mins, secs.

**Counter Memory:**  
return to zero button

**Auto Functions:**  
on, play, rewind

**Linear Audio:**  
mono

**Hi-Fi Audio:**  
stereo

**Tuning Method:**  
voltage synthesis

**Channel Selectors:**  
up and down preset  
scan on VCR; scan  
plus direct access on  
remote

**Preset Method:**  
add/erase from scan  
sequence (with fine  
tuning)

a synchro edit switch, Control S in and out for master or slave operation, two switchable remote control command structures for operating two Sony VCRs and a second set of front panel line inputs for easily connecting temporary sources. All other features associated with high-end VCRs are present, including hi-fi, an MTS/SAP tuner, cable readiness and a 6-event/7-day timer.

**Description.** The EDV-7500 is black with simulated wood sides and round metal feet. Power and eject buttons, the headphone volume control and the headphone jack appear on the left side of the front. Across the top are the cassette hatch and a row of buttons for TV/VTR, stereo/left/right audio

**Broadcast Tuning  
Range:**

2 to 13, 14 to 69

**Cable Tuning Range:**  
2 to 13, A to W, W+30  
to W+58, A-2, A-1,  
W+59 to W+84

**AFT:** switchable

**Timer:**  
6-event, 7-day

**Special Features:**

separate eject, insert  
edit (not discussed in  
manual), MTS/SAP,  
channel lock, auto  
channel change

**Absent Features:**  
program start locator/index/cue, audio dub,  
video dub

##### Accessories:

remote control with bat-  
teries, S-video cable,  
stereo audio cable, 75-  
ohm antenna cable and  
300 to 75-ohm antenna  
transformer

##### RESULTS

**Horiz. Resolution:**  
rated—500+ lines; mea-  
sured—520 lines

**S/N, Video Lumi-  
nance, Unweighted:**  
ED Beta—47.8 dB, BII;  
45.0 dB, BIII; Su-  
perBeta—45.1 dB, BII;  
41.5 dB, BIII

**S/N, Video Lumi-  
nance, Weighted:**  
ED Beta—53.6 dB, BII;



monitor, tape return and clear/reset, followed by a remote sensor and a display window. Below are buttons for clock set, check, timer set, next, timer record, quick timer, +/- buttons for channel/timer/preset and indicators for the shuttle edit control. Across the middle are indicators for ED Beta, SuperBeta, Beta hi-fi and recording level; buttons for digital scan, rewind, play, fast forward, stop and pause/still; a slide switch for record and the shuttle edit control.

A door at the bottom of the front continued on page 33

51.9 dB, BIII; SuperBeta—51.7 dB, BII; 49.3 dB, BII

S/N, Chroma AM:  
ED Beta—46.7 dB, BII;  
46.2 dB, BIII; SuperBeta—46.3 dB, BII; 43.2 dB, BIII

S/N, Chroma PM:  
ED Beta—44.5 dB, BII;  
45.3 dB, BIII; SuperBeta—44.4 dB, BII; 42.7 dB, BIII

Audio Frequency Response:  
hi-fi—20 Hz-20 kHz,  
+0.4/-1.1 dB; linear (-3 dB)—80 Hz-12 kHz,  
BII; 80 Hz-6.3 kHz, BIII

Hi-Fi Dynamic Range: 91.1 dB

S/N, Linear Audio: 43.2 dB

Audio Distortion:  
hi-fi—0.4%; linear—1.2%

#### RATINGS

Picture Quality:  
excellent

Audio Quality:  
excellent

Operation Ease:  
very good/excellent

Overall Performance:  
excellent

## VIDEOTEST NUMBER 489

### Sony Handycam Hi8 Camcorder

News of the Hi8 (formerly Hi-Band) format, with its extensive technical enhancements and 400-plus lines of horizontal resolution, stirred much interest among video enthusiasts. We are now happy to report that Sony's CCD-V99, the first Hi8 camcorder we've tested, not only lives up to these expectations but offers enough features to keep the most demanding videographer happy for some time to come.

As reported in last month's *Video Magazine*, the Hi8 format improves picture quality using many of the same techniques that gave us Super VHS and ED Beta; for example, the luminance carrier shifts upward to 7 megahertz, from 8mm's 5 mHz. In addition, Sony is releasing a family of Hi8 components, including a VCR, an editing controller and a color corrector. Two new tape formulations, a fine-grain metal particle tape (Metal-P) and a metal evaporated version (Metal-E), are essential to Hi8's impressive performance.

The CCD-V99 is designed for video enthusiasts who demand the best, so in addition to high picture and sound quality it is compact, light and easy to use. It has a 2/3-inch image sensor with 400,000 pixels (380,000 of which are active) to deliver more than 400 lines of horizontal resolution. An 8x, f/1.4 zoom lens features a rated low-light sensitivity of 4 lux. A high-speed shutter offers seven choices up to 1/10,000 of a second, the fastest speed of any consumer camcorder, for crisp still images

of rapidly moving objects.

Through-the-lens auto focus, automatic white balance, auto iris and a high sensitivity switch for low light situations simplify operation, while optional manual controls allow creative freedom and precision when needed. A dual capsule microphone lets you choose between full hi-fi audio and a wind-noise compensation mode. A two-page scrolling digital superimposer adds titles and graphics for polished productions.

Playback options include still, slow motion and frame advance. A flying erase head, advanced edit search, insert edit index mark, search and erase simplify in-camera and post-production editing and dubbing. The index system makes it easy to find scenes in normal playback as well. Like all high-performance formats, Hi8 has S-video (Y/C) input and output to reduce crosstalk between luma and chroma signals. True RGB image sensing and processing produces strong, accurate color.

**Description.** The CCD-V99 looks much like the CCD-V9 ("Videotests", Feb. '89) although it is nearly an inch longer and wider and about 14 ounces heavier. Unlike recent models in Sony's standard 8mm line, the cassette hatch is on the right side and loads from the side rather than the top. Also on the right is a handgrip with standby, run/stop and zoom rocker controls, and a microphone. Nearby

continued on page 91



**State of the 8:**  
Sony's CCD-V99 Hi8 camcorder has a 420,000-pixel CCD imager.

# VIDEOTESTS

## VIDEOTEST NUMBER 490

### Proton's 31-inch monitor/receiver

In the course of performing our monthly "Videotests," we've come to expect a lot from Proton's monitor/receivers. The VT-331, Proton's first 31-inch set, maintains this standard with an abundance of intriguing features. Included are three sets of audio/video inputs, two A/V outputs (including one with variable audio level) and a fixed-level dedicated tuner output. One A/V input can switch to S-video and another is on the front for quickly connecting temporary sources.

Other highlights include video noise reduction (VNR), optional manual fine tuning and a 3.58 megahertz trap you can switch off for computer-generated signals or when switching it off simply provides a better picture. The 331 even allows you to adjust a program's white balance.

Advanced audio features include the Aphex Exciter signal processor which synthesizes and restores the characteristic timbres of instrumental sounds and human voices. Dynamic noise reduction (DNR) lowers the gain of high frequencies when no significant high frequency is present, cutting objectionable hiss. A variable level microphone input



**Screen Gem:** Proton's first 31-inch monitor/receiver includes noise reduction circuitry.

lets you add narration during dubs.

**Description.** The VT-331 looks like a larger version of Proton's recent models. It has a black finish with indicators just below the bezel for power, stereo, SAP and spatial/pseudo stereo plus a

remote sensor. To the sensor's right are buttons for channel up and down, volume up and down, antenna/aux, TV/video and power.

Speakers are at each end of the pedestal. A compartment between the

#### Proton 31-Inch Monitor/Receiver

##### DATA

Suggested Price:  
\$2,499

Weight:  
148 pounds

Dimensions (h/w/d):  
29-1/2 x 32-1/2 x  
21-3/4 inches

Power Requirements:  
120 VAC, 60 Hz

Power Consumption:  
200 W

Screen Size:  
31 inches, measured  
diagonally

**Speaker Size:**  
one 4 x 6 inch speaker  
for each channel

**Type of Tuning:**  
frequency synthesis

**Method of Tuning:**  
programmable scan on  
set; scan plus direct  
access on remote

**MTS/SAP:**  
yes

**Broadcast  
Tuning Range:**  
2 to 13, 14 to 83

**Cable Tuning Range:**

2 to 13, A-5 to A-1, A  
to I, J to W, AA to EEE

**Remote Control:**  
IR wireless with buttons

for power, 10 digits, up  
and down channel, re-  
vert (previous channel),  
antenna/aux, TV/video,  
up and down volume,  
muting, expansion,

MTS, display, up and  
down picture, white bal-  
ance, reset, select  
(audio and video char-  
acteristics) and level up  
and down

**Video/Stereo  
Audio Inputs:**  
3—video 1 switchable  
video/S-video; video 3  
in front panel comp-  
artment

**S-Video Input:** 1

**Video/Stereo  
Audio Output:** 2  
**Absent Features:**  
auxiliary stereo audio  
output, headphone jack

**Video/Stereo  
Audio Tuner Output:**  
1—in front panel com-  
partment

**Internal Audio  
Amplifier Power:**  
10 watts per channel

**Special Features:**  
manual fine tuning, vid-  
eo noise reduction,  
switchable 3.58 trap,

pseudo stereo and spa-  
tial expansion, dynamic  
noise reduction (audio)  
with threshold control,  
exciter (audio timbre)

with level control, and  
microphone with mix  
level

**Chroma AM S/N:**  
64.4 dB  
**Chroma PM S/N:**  
64.3 dB  
**Color Accuracy:**  
excellent

**Audio Frequency  
Response:**  
20 Hz-20 kHz,  
+1.4/-2.3 dB

**Stereo Separation:**  
tuner—31.5 dB; A/V—  
67.2 dB

**Audio S/N:** 67.2 dB  
**Total Harmonic  
Distortion:** 0.3%

##### RATINGS

**Picture Quality:**  
excellent

**Audio Performance:**  
excellent/very good

**Operational Ease:**  
excellent

**Overall Performance:**  
excellent

speakers houses the master power switch, jacks for audio/video input 3 and tuner out, and a battery of subsidiary controls. Above the jacks are switches for add-erase/skip, TV/CATV, standard/HRC and manual/auto fine tuning plus buttons for add, erase and up and down manual fine tuning. There are more switches for VNR, the trap filter, spatial/pseudo stereo, expansion and MTS. To the right are buttons for reset, select and level and picture up and down above demarcated controls for DNR, Exciter and microphone.

Handholds are embedded in each side of the cabinet about eight inches from the top. The rear panel has four columns of RCA-type pin jacks for video 1 and 2 inputs and outputs. At the far left is an S-video connector for video 1, and a switch for choosing between standard and S-video connectors. The video 2 variable audio output is suitable for powering a stereo system. At the right is a switch to disable the internal speakers and two for purity that compensate for the earth's magnetism, a necessary feature for monitors with large picture tubes. One switch has positions for north, east-west and south, and the other offers high, medium and low compensation.

The remote control features a rounded back and a front that tilts downward about 30 degrees so it can be used at a comfortable angle. On top are buttons for power, volume, tuning, source selection, display, sleep, picture and sound quality plus a white balance selector with choices for white, 6500 degrees Kelvin and bluish or pinkish tints.

**Operation.** Most of the 331's controls are standard. Less common ones include manual fine tuning, the 3.58 trap, spatial/pseudo, audio DNR and the Exciter. The purity controls on the back are used only during initial set-up or if the set is moved. The expansion control broadens the stereo image and white balance lets you make the picture warmer or cooler without changing the picture settings. Although we would have appreciated DNR, Exciter and fine tuning controls on the remote, we understand this is impractical. And the remote is so well designed we would hesitate to modify it in any way. Ease of operation is excellent/very good.

**Performance.** The VT-331 delivers its rated 500 lines of horizontal resolution with VNR off, dropping to 440 lines with VNR on. The VNR will help a poor signal look better but is less useful with high-quality signals. The video signal-to-noise ratio is 54.1 decibels, chroma AM S/N is 64.4 dB and chroma PM S/N is 64.3 dB. Color accuracy is excellent with a choice of warm, normal or

cool picture tube balance. Overall picture quality is excellent.

Audio frequency response is 20 Hertz to 20 kilohertz, +1.4/-2.3 dB with an S/N of 67.2 dB. Stereo separation from A/V sources is the same as the S/N, while stereo separation from broadcast sources is 31.5 dB. Total harmonic distortion is 0.3 percent. DNR removes much of the hiss on signals without a lot of high frequency information, and the Exciter brings a richness and clarity to

the sound that makes the audio more realistic. Audio quality is excellent.

**Conclusion.** Both the picture and the sound of the Proton VT-331 are excellent. It is one of the first large-screen monitor/receivers we've seen that rivals smaller sets, and is even equal to the Sony XBR Pro we use as our benchmark. The suggested price is \$2,499, about average for sets of this size. We give it our highest recommendation. ■

## TECH TIPS

### Audio bypass

Even those without MTS decoders and hi-fi VCRs can benefit from the enhanced sound of current TV broadcasts and cassettes. Simply connect the audio output from a mono VCR to an auxiliary input in your sound system's amplifier or receiver, and turn down the sound on the TV. (Cords with a single audio jack on one end and two on the other are available from Radio Shack and other outlets.) The sound will be monaural and the hi-fi track on cassettes will remain locked away without a hi-fi VCR, but you will be able to use your receiver's tone controls to shape the audio. Even inexpensive loudspeakers deliver better sound than the three-inch speaker built into many TVs.

oscillator to the frequency and phase of the last shot. This assures a glitch-free transition to the next scene.

W.K. McKellips  
Bolingbrook, Ill.

### Personalizing PIP

A great effect to try with digital VCRs that have picture-in-picture features is to insert yourself in the PIP to explain or comment on what's going on in the main part of a tape. To do this, place your camcorder in camera mode (if it has this ability) and connect the RF output (with an adapter, if necessary) to the antenna input of the VCR. Connect a second VCR to the first and use it to record the original video with your live PIP editorial.

Joseph Misiti  
Bethpage, N.Y.

### Color balance fix

You can alter your camcorder's automatic color balance even if it does not have manual override. Put a piece of colored film over the color balance sensor at the front of the camcorder. In most cases, you will need to use a color opposite to the desired effect. For example, if you want to warm a scene by making it look a little redder, put blue film over the sensor. Partially covering the sensor lessens the effect. Connect a color monitor to check your work, and don't forget to remove the film when it's no longer needed.

Milan D. Chepko  
Jackson, Miss.

### Mirror, mirror on the wall

If you shoot a subject in a mirror, does the proper focusing distance run from the camcorder to the mirror or from the mirror to the subject? The answer is from the mirror to the subject. This is why you should be sure to switch off the camcorder's autofocus and set the correct distance manually.

Joseph Misiti  
Bethpage, N.Y.

### Calling all tipsters

Do you know something we don't about VCRs, TVs, camcorders and other home video equipment? We'll share it with our readers if you share it with us as a "Tech Tip." We'll also give you credit and a \$25 bounty for each tip we publish. Tips should be informative and to the point. Send submissions to Tech Tips, Video Magazine, 460 West 34 St., New York, NY 10001.

### Without a glitch

I often turn off the power on my RCA camcorder between scenes to conserve battery power. But when I'm ready to shoot again, I turn on the power and press the Revue button to condition the

# VIDEOTESTS



**Switch Hitter:** JVC's Video/S-Video Switcher offers seven S-video inputs and outputs.

## VIDEOTEST NUMBER 491

### JVC audio/video selector

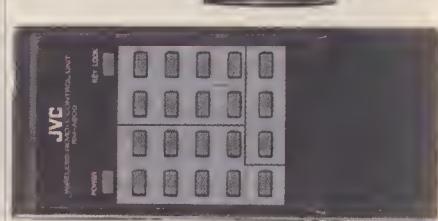
Over the last ten years we've searched far and wide for the ultimate audio/video selector. JVC's JX-S900U switcher answers most of our prayers. It routes one of seven inputs to one or all of its seven outputs and to two monitors. It can also be split into two separate switchers using two built-in busses. In addition, all the inputs and outputs, except auxiliary audio, offer both video and Y/C connectors. The monitor 1 circuit can even split a video signal into its luminance and chrominance components. Only a true "matrix" switcher—which can route any signal to any destination—is capable of more.

**Description.** The JX-S900U has a black finish and is the same width as most VCRs, though not as deep. The

front panel includes a tiny green standby light on the left and color-coded inputs and outputs on the right. Below the power button are the standby indicator and the remote control sensor. To the right is a column of switches and indicators for auxiliary audio, audio processor and video processor followed by seven columns, each with source and monitor selectors and output indicators.

Farther to the right is a column of selector/indicators for dual-mode operation, an output monitor, monitor out, separate Y/C and keylock. The keylock deactivates all the controls except the monitor row buttons and the power switch. All selections, including those for keylock and dual-buss operation, are stored while the machine is turned off.

The rear panel jacks are organized in columns with Y/C connectors above RCA-type pin jacks for video and stereo audio. All the jacks are gold plated and color coded. Inputs 1, 2, 3, 5, 6 and 7 are followed by the auxiliary audio input, output columns for the processor loop



and outputs 1, 2, 3, 5, 6 and 7. Input and output 4 are on the front panel.

A separate group has the outputs to monitors 1 and 2, plus an extra set of monitor 1 audio outputs, which are ideal for feeding a hi-fi system. There is also a switch for feeding a selected signal to all outputs with or without the selected input. Another switch determines whether the switcher will be in the "power on" or "standby" position when it is plugged in. On the far right of the rear panel are the power cord and two unswitched AC receptacles.

The relatively small remote control duplicates all the controls on the front. The buttons are recessed to avoid accidental activation. The remote is powered by two AA cells.

**Operation.** Using the S900 is very

### JVC Video-S-Video Switcher

#### DATA

**Suggested Price:**  
\$799.

**Weight:**  
10.4 pounds

**Dimensions (h/w/d):**  
4-1/2 x 17-1/4 x 10-5/8  
inches

**Power Requirements:**  
120 VAC, 60 Hz

**Power Consumption:**  
17 W (2.5 W, standby)

**Remote Control:**  
IR wireless with buttons for power, source selectors 1 through 7, monitor selectors 1 through 7, monitor output/input, monitor output Y/C, aux audio input, audio processor, video processor, dual operation and keylock

**Video/Stereo Audio Inputs:**  
7 sources plus processor

**Y/C Inputs:**  
7 sources plus processor

**Auxiliary Stereo Audio Input:** 1

**Video/Stereo Audio Outputs:**  
7 devices, 2 monitors plus processor

**Y/C Outputs:**  
7 devices, 2 monitors plus processor

**Auxiliary Stereo Audio Output:** 1

**Accessories:**  
supplied—remote control with batteries;

optional—S-video connection cords in 3- and 5-meter lengths

#### RESULTS

**Video Bandpass:**  
10 mHz; rated—+/-2 dB, measured—  
+0.9/-1.2 dB (0.5 mHz-0 dB)

**Snowiness;**  
**S/N, Luminance:**  
rated—50 dB or more; measured—58.4 dB

**Video Crosstalk:**  
rated—50 dB or more; measured—58.4 dB

**Chroma AM S/N:**  
73.5 dB

**Chroma PM S/N:**  
73.0 dB

**Insertion Loss:**  
video—0, audio—0

**Audio Frequency Response:**  
5 Hz-100 kHz rated—  
+/-2 dB; measured—  
+0.4/-1.1 dB

**Audio S/N:**  
rated—80 dB or more; measured—91.4 dB

**Audio Crosstalk:**  
rated—80 dB or more; measured—91.4 dB

measured—91.4 dB

**Total Harmonic Distortion:**  
rated—0.01%; measured—0.003% (with reference input, 1 kHz)

#### RATINGS

**Picture Quality:**  
excellent

**Audio Performance:**  
excellent

**Operational Ease:**  
excellent

**Overall Performance:**  
excellent

# BLANK CHECK

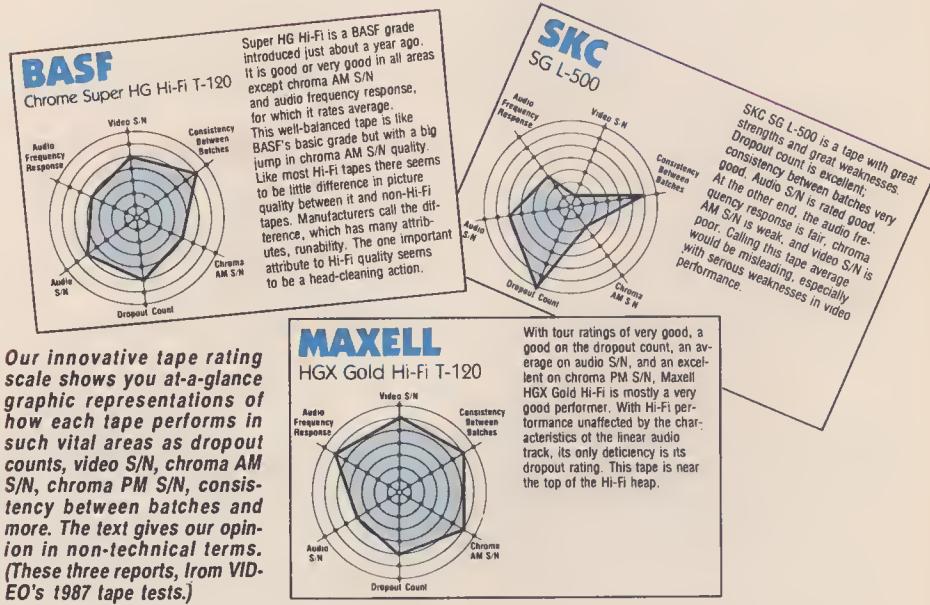
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THE  
**VIDEO**  
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OFFICIAL  
BLANK TAPE TESTS

Announcing — a special publication from VIDEO Magazine that will test, evaluate and report to you, with no punches pulled, on virtually all nationally available VHS, VHS-C, S-VHS, S-VHS-C, Beta/SuperBeta, ED Beta and 8mm brands and grades. More than 170 different tapes will be checked out by VIDEO's Technical Editor, Lancelot Braithwaite, and brought to you in one comprehensive, colorful and handsomely produced, fact-packed package.

If you buy blank tape, you need this publication.

One reason — it will help you differentiate between grades of tape. The fact is, when manufacturers grade their tape as "standard," "high grade," "super-high grade," etc., these ratings relate only to their own line. In past tape tests, we've found "standard" grade tapes from some manufacturers that outperformed "high grade" tapes from others. VIDEO Maga-



*Our innovative tape rating scale shows you at-a-glance graphic representations of how each tape performs in such vital areas as dropout counts, video S/N, chroma AM S/N, chroma PM S/N, consistency between batches and more. The text gives our opinion in non-technical terms. (These three reports, from VIDEO's 1987 tape tests.)*

With four ratings of very good, a good on the dropout count, an average on audio S/N, and an excellent on chroma PM S/N, Maxell HGX Gold Hi-Fi is mostly a very good performer. With Hi-Fi performance unaffected by the characteristics of the linear audio track, its only deficiency is its dropout rating. This tape is near the top of the Hi-Fi heap.

zine's OFFICIAL BLANK TAPE TESTS will help you establish real value.

For another, it will help you choose the best tape for your intended application. If you're going to record a musical performance, you'll need a tape that has great audio frequency response. If you're planning to record a mini-series, you'll want a longer tape, such as a T-160. But longer tapes have thinner backings and behave differently. Knowing a tape's strengths and weaknesses beforehand will alert you to how that tape will ultimately perform.

And there will be more. A glossary of

terms, tips on tape maintenance, a how-to on salvaging damaged tapes and other features will help you get the most and the best from the tapes you buy.

VIDEO Magazine's OFFICIAL BLANK TAPE TESTS will not be sold at newsstands or stores when it is published in June. You can only order it by mail. And our special pre-publication price for VIDEO readers, available until April 30, is only \$3.95. (For orders postmarked after April 30, the price will be \$4.95.)

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easy. Just hook each device to an input, output, or both. Connect one or more monitors and an auxiliary audio and hi-fi system if desired. The front connections are especially convenient for integrating temporary equipment. Single or dual-mode operation and inputs are selected on the front-panel. Standard or all output is selected on the back. We recommend the standard output except for those rare occasions when an input device is not connected to the corresponding output.

If you feed the output signal back into the same number input, quality may be impaired. Select the processor loop, if needed, and remember it can be used as an eighth input if no processor is connected. Audio and video processors are selected independently of each other. Auxiliary audio may be substituted for the matched audio from any source, although these features are available only for devices 1 through 4 in dual-buss operation.

In dual mode, monitor 2 is always connected to the second group of channels, but monitor 1 may be switched to either group. Monitor 1 can be switched to view any input or either output group

(1 to 4 or 5 to 7). It can also decode video into Y/C-separated signals that are switchable from the front or the remote.

If some of your components don't have Y/C connectors, we recommend using all available Y/C and video connectors so that the selected picture is available from both the video and the Y/C outputs. Separate circuitry and

## Built-in busses let you split this switcher into separate halves.

switching are provided for video and Y/C so you don't have to worry about polluting your Y/C signals with cross-talk. Front panel operation is logically organized; buttons light to verify each selection. The remote control is easy to use, though a different arrangement of the buttons might have further facil-

tated operation. Even so, we rate operational ease as excellent.

**Performance.** The JVC JX-S900U exceeds its listed specifications with a bandpass of 10 megahertz, +0.9/-1.2 decibels, with an unweighted video signal-to-noise ratio of 58.4 dB. The chroma AM S/N is 73.5 dB and chroma PM S/N is 73.0 dB. Crosstalk between inputs is 58.4 dB and the insertion loss is 0 dB. Video performance is excellent.

Audio frequency response is 5 Hertz to 100 kilohertz, +0.4/-1.1 dB, with an S/N of 91.4 dB. Crosstalk between channels is also 91.4 dB. Insertion loss is 0 dB and the total harmonic distortion is 0.003 percent. All these responses are excellent.

**Conclusion.** The JVC JX-S900U is an excellent overall performer. Great flexibility is assured by its seven A/V inputs, auxiliary audio input and separately accessible audio and video processor loops. The switcher's handling of Y/C signals and dual-buss operations are especially noteworthy. Additional freedom of choice can only be found in a matrix switcher. We recommend it highly and would consider it an admirable addition to our lab. ■

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# SONY VCR

continued from page 27

panel accesses a second set of jacks for S-video, video and stereo audio. The compartment also has controls for tracking, sharpness, synchro edit, input select, record mode (speed), preset, fine tune, AFT, SuperBeta, hi-fi/linear audio monitor, (remote) command mode, switched/unswitched AC outlet, main/SAP normal audio recording and mono/auto stereo recording and twin slides for setting hi-fi recording levels.

The rear sports an AC cord, an accessory AC outlet, single F connectors for VHF/UHF/cable RF input and output, a channel 3/4 RF output selector, mini jacks for control S in and out, and RCA-type pin jacks for stereo audio input and two sets of outputs. Also present are video and S-video input and output connectors.

The remote control is similar to those on other Sony VCRs, with the battery compartment and a VTR 1/VTR 2 switch on the bottom. On the top are buttons for power, TV/VTR, a 10-digit keypad, enter, channel + and -, stop motion, strobe, strobe speed + and -, shuttle edit + and -, digital scan, pause, slow, play, forward and reverse search, fast forward, rewind, stop and record.

**Operation.** Apart from a few digital and editing functions, the EDV-7500 operates like most standard VCRs. It automatically differentiates between standard and ED Beta cassettes, but switches manually between Beta and SuperBeta. To preset the scan tuner, the

user must match the channel tuned with the display number. The transport controls, digital freeze and strobe are standard, but multiple search options are included, both with and without digital assist. The major difference between the search modes is their speeds. In addition, digital scan also has the capability to let you continue watching a

## *The EDV-7500 lets you control another VCR for precise edits.*

picture while the machine runs in either fast forward or rewind.

Synchro edit lets you operate a second VCR's pause control through the control S cable. The shuttle control on the VCR and the shuttle edit buttons on the remote allow precise selection of edit points, and automatically put the deck into record pause mode for assemble or insert edits. We rate ease of operation as very good/excellent, although the EDV-7500's instruction manual is slightly sketchier than we're accustomed to seeing from Sony and learning the VCR's numerous options will require some effort.

**Performance.** The EDV-7500 is an excellent performer in ED Beta and SuperBeta modes. In ED Beta, it delivers over 500 lines of horizontal resolution with an unweighted video signal-to-

noise ratio of 47.8 decibels at Beta II and 45 dB at Beta III. The weighted video S/N is 53.6 dB at Beta II and 51.9 dB at Beta III. Chroma AM S/N is 46.7 dB at Beta II and 46.2 dB at Beta III. Chroma PM S/N is 44.5 dB at Beta II and 45.3 dB at Beta III.

In SuperBeta mode the deck delivers 270 lines of horizontal resolution with an unweighted video S/N of 45.1 dB at Beta II and 41.5 dB at Beta III. Weighted video S/N is 51.7 dB at Beta II and 49.3 dB at Beta III. Chroma AM S/N is 46.3 dB at Beta II and 43.2 dB at Beta III, and chroma PM S/N is 44.4 dB at Beta II and 42.7 dB at Beta III. Standard Beta record and playback offer a horizontal resolution of 250 lines and S/N ratios similar to those measured in SuperBeta. In all modes, picture quality is excellent.

The hi-fi audio track has a frequency response of 20 Hertz to 20 kilohertz, +0.4/-1.1 dB, with a dynamic range of 91.1 dB and a total harmonic distortion of 0.4 percent. The linear audio track has a -3 dB frequency response of 80 Hz to 12 kHz at Beta II and 80 Hz to 6.3 kHz at Beta III. The S/N is 43.2 dB and the total harmonic distortion is 1.2 percent. Both hi-fi and linear tracks yield excellent audio.

**Conclusion.** Sony's EDV-7500 is a sterling performer with an overall rating of excellent. According to our measurements, the deck's picture quality nearly equals that of the EDV-9500. Features constitute the main difference between them. The EDV-7500 should appeal to anyone seeking the highest picture quality available at a relatively modest cost. We recommend it highly. ■

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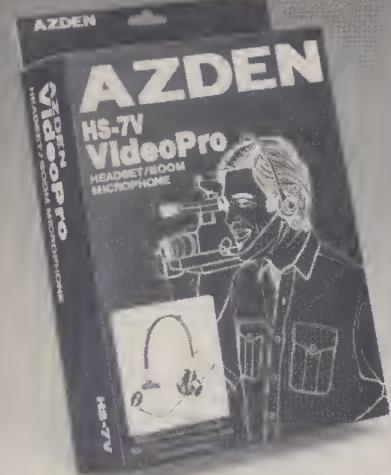
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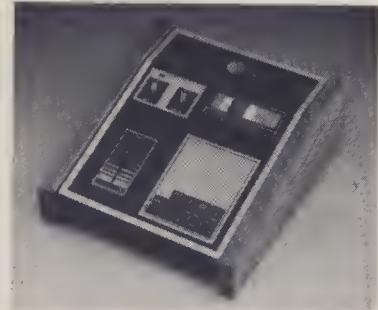
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## STATE OF THE ART

# Q & A

BY RODERICK WOODCOCK

### Dead reds

**Q** What causes a TV screen to exhibit discoloration over a section of the tube? The monitor I have turns reds to purplish pink in a small corner of the screen. What can be done to correct the problem?

James Shea  
Acton, Mass.

**A** Screen discoloration can be caused by a number of things, but the most common cause is a stray magnetic field. If the set has been exposed to a powerful magnetic field (from adjacent speakers, perhaps) the magnetism can affect the set's aperture grille, causing discoloration. Usually this can be corrected by having a technician demagnetize (or degauss) the set. Some newer, large-screen TVs now have a control to accomplish this.

### Taking it all in

**Q** Can TVs with Super VHS input jacks accept signals from regular VHS VCRs? I've had different answers from different video dealers.

Alan R. Soderstrom  
Pleasant Hill, Calif.

**A** Any monitor with a Y/C input jack (that round four-pin jack that feeds luminance and chrominance signals separately into a monitor from a VCR) also has composite video inputs. Some models also have built-in tuners, so they add an RF input jack as well and accept from a VCR via channel 3/4 VHF output.

Picture quality on the TV screen is best if displayed via the Y/C input, and worse via the RF input. But unless you're watching an original tape made on an S-VHS camcorder (or a dub made using a Y/C dubbing cable) the differ-

*Video Magazine welcomes your questions. Please include a phone number, but not a return envelope as the volume of mail does not permit replies. All letters may be edited for clarity and space. Address queries to Q & A, Video Magazine, 460 West 34 Street, New York, NY 10001.*

ence in picture quality between the composite video input and the Y/C input will be negligible. In short, any monitor with a Y/C input jack offers multiple input capability and isn't confined to S-VHS VCRs only. VHS VCRs offer RF and composite video outputs, both of which are compatible with Y/C-equipped monitors.

### Where will it end?

**Q** I'm looking for a constant-playing VHS tape that would last about 15 minutes to use as a marketing demonstration tape. Can you help me locate a manufacturer or distributor of such a product?

Mark Visser  
Grand Rapids, Mich.

**A** If you're looking for a VHS version of an "endless loop" cassette similar to what is found in many answering machines, good luck. I have never seen one advertised, and here's why. Unlike audiotape, which moves straight across the audio heads, videotape must be scanned diagonally by rapidly moving heads, which record and play back the signal. Because of this, videotape can't be spliced, since the seam made by the splice (which would be at a right angle to the edge of the tape) might damage the heads every time it passed over them. One or two passes might be tolerated, but repeated use would quickly destroy the heads on the VCR. Moreover, while audiotape just slips inside the player and the loop of tape goes straight across the heads, videotape has to be laced through a complicated path around the video drum. Engineering an endless-loop videocassette that could thread and play repeatedly would be a tough task.

The self-running video demos you see in stores run on a videodisc player or a VCR programmed for repeat play. Usually, the short program is dubbed repeatedly onto a single cassette (24 five-minute shows on a T-120, for example) with the machine set to rewind and replay when the tape runs out. Automatic repeat play used to be seen only on industrial VCRs, but you'll find it on a few consumer decks, such as the Sharp VC-077, as well.

A D V E R T I S I N G      S U P P L E M E N T



U L T R A - T V

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S U P P L E M E N T O N

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T E L E V I S I O N T E C H N O L O G Y

**ULTRA-TV**

# HITACHI H.P.X.: HIGH PERFORMANCE EXPERIENCE

Hitachi, already a leader in advancing home entertainment technology, is not content to rest on its laurels, company execs maintain. With its H.P.X. line, Hitachi is still keeping at the forefront of advances in the newest technology to bring to market the ultimate in sight and sound.

You get the best picture of those technological advances with Hitachi's impressive new H.P.X. Big Screen TVs. H.P.X. Big Screens maximize the superior quality of picture you enjoy by sweeping it across a full line of slimmer, sleeker big screen models.

The clarity is meticulous and the picture brilliant, adding a new dimension to large screen home viewing and enhancing the theatrical effect. Hitachi's imaging coup is the result of highly sophisticated electronics teamed with an aspherical optical lens system.

Hitachi's own picture tubes use a curved phosphorous surface to begin optical focusing inside the picture tubes — a system unique to Hitachi sets. It guarantees brilliant picture and sharp focus right to the very edges of the screen. Color shift is reduced by 30 percent by Hitachi's patented double lenticular lens screen and brightness is increased by 20 percent compared to single lenticular lens screens. You don't have to sit directly in front of the screen for optimum viewing.

Annoying ambient light reflections vanish from the screen's surface to make viewing more pleasant and focus and color precisely accurate, even in traditionally troublesome areas such as the corners of the screen.

Convenience has also been a top priority in Hitachi's design scheme. An "Intelligent" teachable remote has been included with the H.P.X. sets, a universal infrared

unit that can be easily taught to program and operate almost any brand VCR, TV or audio/video equipment.

Hitachi's wide assortment of thirteen Big Screen models includes the exciting TT8550 H.P.X. 31" featuring 600 lines horizontal resolution, Theatrical Surround Sound and Double Feature 2TV. The CT7890 H.P.X. 27" model wraps you in Theatrical Surround Sound and generates a stunning 560 lines of horizontal resolution. Hitachi has been consistently committed to providing not only advanced imaging technology for upgraded on-screen images, but to pushing ahead in sonic reproduction as well.



**HITACHI**



**THE  
FUTURE  
OF  
TELEVISION**

**Hitachi Sales Corporation, Irv Fulton, Executive Vice President:**

"Today we are marketing a different kind of product. Hitachi Research and Development efforts in the area of consumer television are concentrated on big screen sizes, and we're working continuously to upgrade product performance. A good example can be seen in our 31" digital CT3185. It has 600 lines of horizontal resolution and dual tuners for PIP. The consumer wants — and in fact demands — a bigger, better picture with a full complement of convenience features. That's what we aim to supply."

"The market for big screen color television is extremely exciting today; we're seeing a lot of advancements. Audio for video is no exception. Beyond MTS, surround sound is greatly increasing in popularity, and so Hitachi has included it in big screen TVs. We're one hundred percent committed to keeping the new technology coming, and offering the consumer a choice of new products that add dimension to home entertainment."



## THE FUTURE OF TELEVISION

**P H I L I P S**

# PHILIPS TEAMS STYLE AND ENGINEERING

Already one of America's most respected home electronics names, Philips is coming on strong with a pedigreed line of high end monitor/receivers that points to a new generation of television in terms of both styling and specifications. The company is also a groundbreaker in new television. Their new line of Improved Definition television reflects extensive research and development at their stateside labs. Moreover, Philips is the originator of an all-new proposed HDTV standard.

All the research and development has made a difference in Philips' traditional home entertainment TV line. The company's 27J233SB is a high performance 27" set that shares many of the features and design elements of Philips' acclaimed model 245 high-performance IDTV monitor/receiver. The sophisticated cabinet forms a sleek design line, while revamping of a variety of parts insures that the set squeezes out the last ounce of quality.

With direct and S-video inputs there for the taking, your choice of what signals to feed in should be virtually unlimited. The set is ready to handle LaserDisc input and will also work with any Super VHS video gear you might have or might be investing in.

The television boasts one of the industry's flattest 27" faceplates, with a corner locked mask and CFF guns, producing brilliant and accurate pictures that aren't distorted around the edges. The same Philips 27" FST tube is used in the company's IDTV model. Chassis design is strictly high performance, further enhancing the model's high-end specs.

The set's stunning picture quality and color accuracy are even further enhanced with an advanced comb filter that allows the set to provide up to 480 lines of horizontal

**Philips Consumer Electronics, Paul Fredrickson,  
Director of Marketing/Merchandising:**

"IDTV is a big priority for us. We have three models in the line, two 27" sets and a 31" unit. Our plans are to expand this, offering two 31" IDTV sets. We're looking at IDTV projection TV for the future."

"S-Video inputs are extremely important in our entire line and always, performance is at the top of our list. We're always striving toward higher and higher resolution. Convenience features are important, too. We are going with extensive use of very high tech remote controls, Uniremotes, and will offer even more remotes with learning capabilities in the future."



resolution. In the long run, it is picture quality that determines the ultimate value of any television set, and in this arena, Philips wins gold medals.

Of course, the addition of high-end convenience features makes any television a more attractive package. Model 27J233SB has a 42-button LCD/Learn Uniremote that controls virtually any infrared-operated audio or video product — a very popular feature in a home entertainment centerpiece. If you use the Philips in conjunction with a VCR, you'll also enjoy the set's digital picture-in-picture (PIP) capability.

# PIONEER ENHANCES THE PROJECTION MONITOR

Pioneer's new line of high fidelity projection monitor/receivers feature a retooled high precision screen of 0.9mm pitch, ten percent finer than that found in previous models. The result is improved resolution and picture reproduction, as well as dramatically expanding the vertical viewing angle without perceptible changes in picture brightness. This provides standardized luminance for both sitting and standing viewing positions.

Pioneer's high precision screen is only one of several announcements that make these 40", 45" and 50" sets some of the most stunning finds in home entertainment today (SD-P402, SD-P452 and SD-P502, respectively). They boast higher resolution as well as improved contrast and brightness, and their double-sided horizontal lenticular screens greatly reduce color shift and minimize the reflection of external light.

Welcome to the wonderful world of TV science. Behind the revamped screen, a new high resolution CRT (cathode ray tube) delivers a 20 percent improvement in focusing over previous models. A new electron gun and new green phosphor with improved luminance saturation give these projection monitors a crisp, clear picture — even in the corners.

All three sets are fitted with a five-element hybrid lens with 2000-line resolution for enhanced video quality. The multi-coated lens system features one glass lens and four aspherical plastic lenses, that provide exceptional image contrast while eliminating inner reflections.

New systems designed for this latest Pioneer generation include Dynamic Picture Control, which presents higher-quality picture with regard to texture and brightness, making sure the picture fits human visual charac-

teristics. Meanwhile, Dynamic Contour Control achieves a natural, noiseless image, and a Dynamic Focusing Circuit keeps everything sharp — even at the edges and corners — without a "blooming" effect. The sets also feature Dynamic Black Level Expansion and a Dynamic Picture Optimizer that further tailor the signals for viewing at the high end.

All three monitors feature four a/v inputs, including one on the front panel for easy portable component connection. S-Video jacks are also standard on the sets.



**PIONEER**



**THE  
FUTURE  
OF  
TELEVISION**

**Pioneer Electronics USA, Mike Fidler, Vice President Marketing:**

"One of the benefits we have in terms of overall corporate direction is that we developed the source that really has the capability of high resolution for big screen television. LaserDisc is the most complimentary product for big screen TV; no doubt about it. It is the product of choice for most connoisseurs and for those who want the best performance from a set that is, of course, limited by the source fed into it. Having LaserDisc has given us the opportunity to develop displays to show the very best performance."

"There is a dramatic difference between a standard VCR's picture in comparison with that of LaserDisc. The optical disc brings a depth and realism — an added dimension — to the screen that simply doesn't exist with low resolution sources. One of the many benefits we at Pioneer have derived from LaserDisc is that we've been able to raise the consumers' consciousness and perception of video."



## THE FUTURE OF TELEVISION

**PROTON**

# PROTON STRETCHES THE LIMITS OF AUDIO/VIDEO

Proton helped establish the category of high-end monitor/receivers. Its early technical innovations showed how attention to detail could produce a superior consumer display within the existing parameters of the NTSC standard. Its industrial designs were the precursor of today's veritable army of black TV chassis designs.

Proton has always been there first. And the recent introduction of its new 31" flat, square screen, the Model VT-331, is an indication that Proton continues to advance the cause of those consumers who are only satisfied with owning the very best.

The best in 31" comes in the form of a Proton monitor/receiver with a video bandwidth of 5.2 MHz, offering over 600 lines of horizontal resolution from a composite video input. The result of this significant improvement, when combined with Proton's Video Noise Reduction, is that you'll witness image details, richer color, deeper blacks and more brilliant whites than you've probably ever experienced before. If you prefer to make your own adjustments there's supplied a three-stage white level control to assist in fine tuning.

For those interested in more technicalities, the VT-331 carries Proton's much-heralded comb filter and consistent power supplies. Other technical advances include black level compensation, automatic brightness and contrast level and high DC restoration. Overscan is limited to five percent. And separate IF stages for audio and video signals ensure the most accurate image and sound processing.

Incidentally, the remote control is thoughtfully designed and offers convenient controls including video source selection and on-screen programming. The 180 channel, S-VHS compatible set also offers last channel re-

**Proton Corporation, Dante Carlos, Executive Vice President:**

"In the design of any Proton product one concept is always held constant. At the beginning of a project, and at every engineering decision point along the way, our design team considers: does this implementation of technology result in the enhancement of the audio/video experience? At Proton, engineering a product is always a carefully considered balance of technology and common sense."

"The Aphex Aural Exciter (tm) circuit in our new VT-331 restores enhanced harmonics and adds natural clarity. Also adding a new Enhanced Surround Decoder with advanced technology from Aphex, Proton has created the ultimate quality sound."



call, a sleep timer, and three pairs of video/audio inputs and outputs.

There's more. The VT-331 is Proton's first product to result from an exclusive licensing contract with famed audio manufacturer Aphex Systems of North Hollywood, California. The VT-331 contains a built-in Aphex Aural Exciter, a unique audio processor that develops and actually enhances the audio harmonics in the television sound signal. This extra sonic lift is assisted by a built-in 10-watt per channel internal amplifier, an MTS/SAP decoder and built-in 4 x 6 stereo loudspeakers.

# RCA UPS THE ANTE IN BIG SCREEN CRT'S

Making a 31" television picture the sterling sight it ought to be is not an easy task — and the happy results of RCA's extensive efforts can be summed up in the G31100 ColorTrak console with "Vista Screen 31" high-performance picture and on-screen menus and prompts.

With a precision-focus picture tube, high resolution comb filter and a wide-band video amplifier that increases the TV's internal detail processing capability, the result is extra clean video. "Vista Screen 31" is capable of producing up to 600 lines of resolution.

RCA's "Vista Screen 31" picture tube is engineered for the precision that a 450-square inch picture demands. An elliptical electron gun-lens and fine-pitch screen matrix (smaller color stripes, packed tightly together) increases the screen's ability to show intricate detail. And a tube that's flatter than conventional picture tubes adds the final touch of home-theater sophistication. The result is just what you've been waiting for — a big, theatrical picture that has broken the size barrier without any loss of picture excellence.

The manufacturer has placed an ultra-high priority on picture performance — knowing that demanding videophiles will be using the set with SVHS components and the like. Meanwhile, RCA recognizes that consumer expectations of television brilliance have gone up over the past seasons, and they have added an army of circuitry to meet and exceed these expectations. Velocity modulation sharpens bright details like white lettering, and dynamic white circuit adds sparkle and brilliance to the picture.

Variable white control, meanwhile, lets you adjust the shade of white (warm, medium or cool) for the most pleasing performance. And for the darker portions of the

pictures, often the most troublesome areas of a television image, special enhanced black processing maintains consistently high contrast from scene to scene, channel to channel.

The result is that the viewer has an unprecedented amount of control over the color balance on the television screen. The set automatically produces a top-notch picture, but with the addition of user-controlled picture adjustment facilities, the monitor/receiver's look can be perfectly tailored to fit individual tastes and preferences. RCA has brought new science to console TV.



**R C A**



**THE  
FUTURE  
OF  
TELEVISION**

**Thomson Consumer Electronics, D. Joseph Donahue, Vice President:**

"Advanced Compatible Television (ACTV) is a big priority for us. Not only is ACTV fully compatible with existing television receivers, but its wide-screen, movie-like clarity gives U.S. consumers the quality they will demand in the next generation of TV sets. Its two-phase, evolutionary approach will allow everyone — consumers, broadcasters and cable operators — to gear up for HDTV at their own pace and consistent with their own budget."

"Enormous strides have been made in the development of ACTV since its introduction. And obviously, Thomson Consumer Electronics is deeply involved. I believe that as television prepares to celebrate its golden anniversary, we will be able to say that the dream of HDTV is moving closer to reality."



## THE FUTURE OF TELEVISION

**TERA USA, Ron Fone, President:**

"We appeal to people who want the best there is. We manufacture only high end products, and our attitude is simple: "No compromise." People are demanding better picture than before. Our customer is not the ordinary customer. Our customer is the discerning videophile.

"At long last, we're seeing the marriage of audio and video. The guy who has spent a lot of money on audio to get the best sound quality is now wanting to marry that sound quality to high end picture technology."

**TERA**

## TERA ACHIEVES NEW AUDIO/VIDEO HIGHS

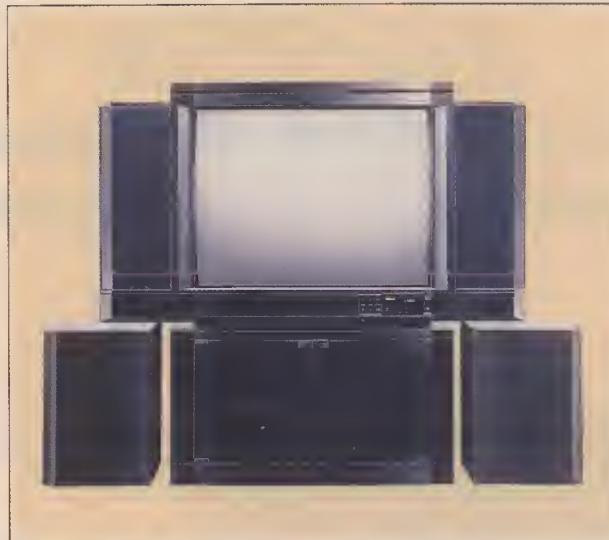
In a very short period, the name Tera has become a benchmark for excellence in consumer video displays. The company's critically acclaimed 27" Model 629a proved to be an eye-opener as the "overall winner" in last year's VIDEO Magazine Eyes On comparison test.

This year's introduction, the Model 633, stretches the limits with a 31" diagonal screen that achieves new dimensions of NTSC picture quality with a unique picture processing circuit. Meanwhile, it matches its visual attributes with a whole new approach to television sound.

First a bit on the video technology integrated into this sleek and attractive cabinet:

Tera has addressed the natural limitations of color picture tubes with three exclusive signal processing circuits. Its Double Differential Contour Correction continuously evaluates the content of the video signal, resulting in significantly sharper outlines and much crisper edge definition to its already outstanding 560 lines of horizontal resolution. Furthermore, the inherently weak edges of a NTSC color signal are improved by a Color Transient Improvement circuit that interpolates black and white detail information to improve the color edges. The finishing touch is handled by Tera's Dynamic Aperture compensation system that boosts the detail-rich high frequencies past the point that would overload conventional TVs, avoiding the overload by adjusting the bias according to frequency.

Other refinements include Scanning Velocity Modulation, Black Level Extension, comb filter and more. However, the quality of this set can be possibly best explored by studying the user-feature details including a side-mounted connection panel with three sets of gold-plated



audio/video inputs and outputs, S-Video input and a two-way infrared transmitter that works with wireless headphones.

Model 633 is also innovative in audio, incorporating an AM/FM tuner with 24 presets and auto search. It boasts 35 watts per channel for stereo and an additional 35 watts channel for its subwoofer. A pair of clip-on speakers is supplied, and a free-standing pair is optional. You can even add an additional pair of 10" subwoofers.

For once...a videophile's monitor/receiver that sounds every bit as good as it looks.

# TOSHIBA EXPLORES TELEVISION'S FUTURE

At Toshiba the future of television begins today.

The monitor/receiver pictured on this page illustrates this very point. Scheduled for release before the end of 1989, this 32" set is the evolutionary offspring of the new Toshiba line of televisions, incorporating the innovative Carver Sonic Holography sound system which expands the stereo sound stage throughout the entire viewing area — from a standard MTS/SAP signal. What makes this set exceptional, however, is its motorized swivel base that turns the set 15 degrees in each direction by remote control command; another button ejects twin speakers eight inches from the cabinet sides.

Advanced thinking such as this is only a twinkling of the many ideas at Toshiba — where all-new television for the turn of the century is already on the drawing board.

The company has already set a forward looking precedent. Their flat screen CRT design revolutionized direct-view television. They were the first to introduce enhanced NTSC compatible sets that are now commonly known as IDTV. And what's more, Toshiba keeps operations tight by maintaining control over all their high tech ingredients — from the microchips that supercharge the video signals to the satellites that bring the entertainment home to roost.

As a member of the 1125/60 group in Japan, Toshiba is actively developing the next generation of HDTV technology, which it has already demonstrated at trade shows over the past few years.

Yet Toshiba engineers are already looking beyond HDTV. According to Toshiba America Assistant Vice

President, Product Marketing/Merchandising, Jeffrey Mullarkey, "Television of tomorrow will reflect a melding of three technologies: telecommunications, display and computing. The name 'television' will no longer apply. The term ViewScreen will more properly apply to the technology that will most certainly evolve."

"The ViewScreen will provide freedom of choice to the *nth* degree," he relates.



**T O S H I B A**



**THE  
FUTURE  
OF  
TELEVISION**

Toshiba sees a future that will effect all aspects of the home video experience. Expanded screen sizes will give rise to flat wall-mounted monitors, broadening the home theatrical experience. Newly-released feature films will be premiered in living rooms, not in theatres. When unused, that blank TV faceplate will feature museum-grade art or scenes of the Grand Canyon. At the same time, consumers will stop designing media rooms around sets; rather, the sets themselves will be absorbed into existing environments.

"The pace of television development is accelerating tremendously," Mullarkey says. "Imagine Johnny Carson sitting in your living room as a three-dimensional hologram. Or, imagine playing a role in Casablanca instead of sitting passively by just to watch."

It all seems lightyears from today. But, according to Mullarkey, we're only talking twenty to thirty years in the future. "At Toshiba" he adds. "We're already thinking that far ahead."



## THE FUTURE OF TELEVISION

**Zenith Electronics Corporation, Bruce Huber,  
Vice President Marketing:**

"The results of our intensive R & D programs for HDTV transmission, receiver and processor technology (in cooperation with AT&T) — as well as our revolutionary new approach to large screen high resolution picture tubes — will allow Zenith to leapfrog the Japanese and Europeans.

We think that by late 1992 or early 1993 we will have HDTV receivers on the market at attractive prices for consumers, and that by the end of the 1990's, we will be able to offer HDTV sets in the thousand dollar range."

**ZENITH**

# ZENITH REVOLUTIONIZES TELEVISION SONICS

Television audio now really matches video in performance and quality.

Engineers at Zenith Electronics Corp. have found a new home for the latest audio technology from Bose Corporation: Zenith stereo TV's that incorporate Bose's Acoustimass™ high-fidelity sound system. Combining high technology video imaging with rich theatrical sonics, Zenith's "Digital System 3 with Sound by Bose" monitor/receiver offerings have been highly acclaimed for bringing the power of the movie theater into the home.

At the heart of the latest Zenith/Bose sets is a Bose Acoustimass bass module installed at the TV's base — the secret to the unit's auditory prowess. Like the "wave-guide" in other Zenith digital TV's with sound by Bose, the Acoustimass module generates rich bass tones without the bulky enclosures normally associated with high-quality woofers.

Other components of the Bose "Acoustimass Television Sound System," designed by Bose engineers in Framingham, Massachusetts, include two 2-1/2 inch "Twid-dler"™ speakers — combination high-frequency tweeters and mid-range drivers located on either side of the screen — and a sophisticated three-channel amplifier system. The result is a new kind of television: one that not only maximizes the potential of the video information, but that gives the audio signal red carpet treatment for unprecedented emotional impact.

Zenith's impressive series of "Digital System 3 Color TV with Sound by Bose" includes 27" sets, 31" models and a 46" rear projection unit. They incorporate the full Zenith digital TV technology, featuring advanced monitor/receiver capabilities, built-in World System Teletext



circuitry and picture-in-picture.

To make it easier for the viewer to switch between audio and video sources, the Digital System 3 sets feature Zenith's exclusive remote-controlled switching that allows selection of up to eight sources (video, audio, RF and/or RGB). Convenient on-screen displays show what sources are available and which have been routed to the TV or VCR. The sets also feature an "audio-only" switch which disengages the video, so the set can double as a high-performance sound system for audio components, including compact disc players.

**Hi8**

**SVHS**

CH1

REC

SHIFT ADJ.

X → TC

READ

EDIT



5 6 7 8  
sec

**ED Beta**

BY PETER UTZ

# POWER TRIPS

A guide to choosing advanced camcorders and VCRs.

## PRO VIDEO

You started by taping vacations and weddings. Then you made training videos for a local hospital. Now you're taping cable ads for small businesses. Your creative and technical skills have improved and you're proud of your slick camera angles and smooth editing. Only one thing keeps you from achieving the picture, sound quality and operating flexibility your expertise demands: your tools. It's time to think seriously about professional gear.

But what does professional mean? Perhaps the most identifiable difference between "pro" and "consumer" video gear is who sells it. Although most professional half-inch VCRs in North America sport such familiar brand names as Sony, Panasonic, JVC, NEC, Hitachi and Sharp, they are sold through different outlets—commercial product dealers, audio/video supply houses and other specialized stores—and supported by separate divisions within their respective companies. You won't find them at K-Mart or Circuit City. (See sidebar for a list of sources.)

Differences in features are not so easy to discern. Today's top consumer gear sports features that were available only on professional models a few years ago. And some pro machines are vir-

tually identical to today's consumer products. Others, such as the Betacam and M-II products broadcasters use, are distinctly superior. They're also, at \$20,000 and up, far too expensive for most individuals. But Super VHS, VHS, ED Beta, 8mm and now Hi8 have professional-quality or industrial equivalents. Although these products are unknown to most consumers, they have much to offer—at prices that are high but not stratospheric. (For more about camcorders and VCRs at this level see the following two articles in this special section.)

The differences in durability and capability between pro and consumer video products are real and significant.

Made to be used every day, often by many people, professional camcorders and editing decks are more ruggedly built than their consumer counterparts. Consumer machines spend most of their lives on the shelf and when used are generally pampered. Moreover, most consumer equipment is encased in plastic, with internal frames made of stamped metal sheets that are easily damaged or knocked out of alignment. Industrial and broadcast VCRs usually have die cast chasses that can take a beating, and aluminum shells with internal metal shielding to prevent interference from CB radios, appliances and other sources of noise.

Industrial gear contains connectors



**Muscle Gear:**  
Pro, or industrial, video components are typified by Mitsubishi's BV-1000 Super VHS VCR, JVC's BR-S810U S-VHS editing recorder and Sony's EDV-55 ED Beta camcorder.

# POWER TRIPS

standardized to mate with other industrial equipment: sturdy BNC connectors for video, XLR jacks for audio. The mini audio plugs used on consumer equipment can work loose and break easily. Professional microphones use balanced lines with three-pin XLR connectors at the end. These cables can carry audio signals more than 100 feet without picking up hum, buzz or other interference. Consumer gear uses unbalanced lines, consisting of one wire and a shield, that pick up interference easily. For this reason, they should not be more than 15 feet long.

Professional decks contain several video inputs and outputs, allowing signals to loop from one machine to another in a chain, and audio inputs that can pick up both weak microphone signals and strong "high level" signals from mixers and other video decks. They often have frame servos that control whether your edit will occur on an odd or even scanning field. (Without these, your TV may hiccup for 1/60 of a second when it sees the edit.)

Pro decks have external sync inputs that enable them to follow the commands of a time base corrector, synchronizing their signals closely enough to be controlled and mixed with other video signals and allowing dissolves,



wipes and other special effects between tapes. Pro decks also edit accurately plus or minus one frame, while consumer editors are accurate to within three to seven frames. While consumer VCRs may contain two or three video noise reduction circuits, professional models employ three or four.

Consumer editing decks delay color while processing it, sliding the colors in the picture one to two lines higher on the screen with each generation. Thus, a long shot of a woman with red lips will dub with a red splotch across her nose. Two generations later, her lips will be across her forehead. Professional video editors correct for this.

Professional camcorders come with standard C-mount lenses that can be swapped with other professional lenses.

## Pro Power Sources

The larger video manufacturers maintain separate divisions for consumer and industrial equipment. Use the following addresses and phone numbers for further information about professional-quality products and services:

**Hitachi Sales Corporation**, 401 West Artesia Blvd., Compton, CA 90220; 800-262-1502.

**JVC Pro Video**, 41 Slater Dr., Elmwood Park, NJ 07407; 800-582-5825.

**NEC Professional Systems Division**, 1255 Michael Dr., Wood Dale, IL 60191-1094; 312-860-9500.

**Mitsubishi Professional Electronics Division**, 800 Cottontail Ln., Somerset, NJ 08873; 201-563-9889.

**Panasonic Professional**, Eastern Zone: 50 Meadowland Pkwy, 4E-7, Secaucus, NJ 07094; 201-392-4019. Southern Zone: 4500 Amon Carter Blvd., Ft. Worth, TX 76155; 817-685-1117. Western Zone: 6550 Katella Ave., Cypress, CA 90630; 714-373-7200. Central Zone: 425 East Algonquin Rd., Arlington Heights, IL 60005; 312-981-4826.

**Sharp Electronics Professional Products Division**, Sharp Plaza, Box 1, Mahwah, NJ 07430; 201-529-8731.

**Sony Industrial**, 1600 Queen Anne Rd., Teaneck, NJ 07666; 201-833-5200.

Even pro camcorders that don't swap lenses come with better lenses than those on consumer camcorders. Pro camcorders have flying erase heads and automatic backspacers for seamless edits in the field, features admittedly becoming popular with their top consumer cousins.

Professional and consumer camcorders both sport automatic circuits to control focus, iris and volume, but pro cameras may do it more accurately. Beyond this, professional equipment has manual overrides, allowing you to creatively control focus, iris and sound levels.

On the shopping side, there's a professional advantage as well. The extra sums you pay professional dealers allow them to hire technically competent people who, in turn, can give you better, more informed service. Many professional sales dealerships are also service centers that keep technicians, manuals and spare parts on hand. If your livelihood or hobby depends on working machinery, this is crucial.

## FRINGE BENEFITS

Of course, there's more to pro gear than fancy camcorders and VCRs. Character generators, signal processors, time base correctors and switchers play significant roles. So does their quality. For example, the price of a character generator relates to the smoothness and sharpness of the letters, the number of type styles and sizes and the kinds of outlining or drop shadows that make letters stand out. Character generators built into camcorders may produce white, chunky letters. Really smooth lettering requires an expenditure of \$3,000 or more.

Home videographers are familiar with color correctors, video processing amplifiers (or stabilizers) and image enhancers (or detailers). These machines (for about \$300) clean up fuzzy sync, adjust colors or add highlights to the edges of images to make pictures look sharper. Most work well but tend to add noise and grain to the video signal. Few can handle super sharp Y/C signals. Professional video processing amplifiers and enhancers cost about \$2,000, but they are exceptionally transparent, adding

*continued on page 113*

# TWO WORDS FROM THE COMPANY THAT INVENTED REMOTE CONTROL, REVOLUTIONIZED COLOR TELEVISION AND LED THE WAY IN STEREO TV:

## STAY TUNED.

For 50 years Zenith has shown leadership in the television business. Because we've tuned in to what customers want most: a quality picture, good sound and convenience. And we've responded with one-of-a-kind technological achievements.

Like the first wireless remote control, the "Space Command," introduced in 1956.

The amazing patented Chromacolor picture tube in 1969, the most important breakthrough in color tube technology since the invention of color TV. We set a new industry standard

with the brightest, sharpest and most colorful picture ever.

Plus, we received an Emmy Award in 1986 for our contribution to the development of MTS Stereo Sound.

That's why you'll find a Zenith television in four out of every ten homes in America.



27 inch Digital TV with Sound by Bose

Now, what do we say after piling up five decades of television innovation? We say, we're just getting started. You see, television isn't the only screen we've had our eyes on. Our patented flat tension monitor—a high contrast, perfectly flat, virtually glare-free computer screen—has been hailed by the industry as an unequalled engineering achievement.

Plus, Zenith is pioneering the way toward a new generation of TV performance—HDTV, high definition TV. A remarkable high resolution picture with CD quality sound. Zenith's Spectrum

Compatible System, proposed for this new industry standard, is already receiving critical acclaim.

But like we said, we're just getting started. And that's why we invite you to sit back and stay tuned.



Flat Tension Computer Monitor



Zenith's First TV, 1939

**ZENITH**  
THE QUALITY GOES IN BEFORE THE NAME GOES ON.

© 1989 Zenith Electronics Corp

BY JAMES CARUSO  
AND MAVIS ARTHUR

# SHOOTING STARS

*High-resolution camcorders can turn a hobby into a passion—or a new career.*

## PRO VIDEO

Nikon 4000 may now document your adventures. And if your first computer was a 128k Macintosh, there's a chance you already have a Mac II. It's no different for camcorders. A taste of videography can turn into a passion, sometimes a vocation, and when that happens, it may be time to step beyond the familiar world of consumer gear.

There's a level of equipment, virtually unknown to most hobbyists, that can add polish, performance and flexibility to videos. We don't mean broad-

cast cameras, which can range from \$30,000 to \$130,000, but camcorders and cameras running from about \$2,000 to \$10,000. That's still serious mony, but the equipment options within this range are multiplying almost as fast as the number of videographers who are acquiring the skills to make such investments worthwhile.

These camcorders record better pictures than standard VHS, Compact VHS, SuperBeta and 8mm models, although they don't measure up to broadcast standards. In some cases, the extra dollars will buy a high-performance, high-resolution camera packaged with a VCR. In other cases, you will have to choose a VCR capable of recording the higher resolution signal the camera can capture.

In all cases, be prepared to spend extra for the higher density videotapes these cameras require. It is foolish to at-

tempt to save a few dollars on tape when recording quality depends on tape quality. It's also important to remember that better video quality depends on factors besides the camera: proper lighting, for instance. And sharp, well-lit pictures alone do not make interesting videos. You still must have a good story to tell.

But the high-resolution cameras described below will help you better exploit your talents and shooting abilities, primarily by giving you manual control over key creative options. For example, they will let you manually open or close the iris to get just the look or color saturation you want and manually focus the lens to soften a picture or rack focus. You can even change most of the lenses. Some have bayonet mounts so you can use prime lenses instead of zooms or change from a 10x to a 15x zoom. Most have variable speed power zooms.

Some let you fool the white balance





**Heavy Hitters:**  
Panasonic's Pro Series 300CLE S-VHS camcorder (left) has three CCDs, while Hitachi's VM-S8100A S-VHS model has an exposure system that simultaneously adjusts the iris and the shutter.

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*magazine*



clarity  
and color.

The EDC-55 has an electronic shutter with six settings: 1/100, 1/250, 1/1000, 1/2000 and, or standard recording. shutter speed to capture increasing the light you would with a camera only one or two shutter era also features three to decibels for normal and 18 dB for shots that increase the light. As gain, you will still in though it is a high-

BY JAMES CARUSO  
AND MAVIS ARTHUR

# SHOOTING STARS

*High-resoli  
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**PRO**  
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Nikon 4000 may now adventures. And if you was a 128k Macintosh, you already have a Mac ent for camcorders. A t phy can turn into a pass vocation, and when t may be time to step bey world of consumer gear

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**Heavy Hitters:**  
Panasonic's Pro Series  
300CLE S-VHS cam-  
corder (left) has three  
CCDs, while Hitachi's  
VM-S8100A S-VHS  
model has an exposure  
system that simulta-  
neously adjusts the  
iris and the shutter.

to correct for unusual color temperatures or add just the right amount of red glow to an otherwise bland sunset. Some have multiple shutter speeds so you can select the right one for a particular burst of action or control the depth of field. Some even generate color bars to help you properly set up a color monitor or the original videotape for editing. With all these creative options, you can step out of instant point-and-shoot compilations into the world of professional-looking video production.

#### MAJOR PLAYERS

Who makes this high-octane gear? Primarily companies—such as Sony, Panasonic, NEC, JVC and Hitachi—with which you're already familiar. One of the most exciting items in all their lineups is Sony's EDC-55 camcorder. The ED stands for extended definition, signifying Sony's ED Beta format up-

grade, and the camcorder has most of the creative options noted above.

ED Beta expands the high end of the luminance band to 9.3 megahertz and the luminance frequency deviation to 2.5 mHz. For comparison, the Super-VHS luminance band is 5.4 mHz and the frequency deviation 1.6 mHz. This makes ED Beta technically capable of displaying more detail because it has blacker blacks, whiter whites and a horizontal resolution of 550 lines. One of the EDC-55's unique features is an image sensor made of two 420,000-pixel CCDs, one for luminance and one for chrominance. The two signals are processed separately for great sharpness,



clarity  
and color.

The EDC-55 has an electronic shutter with six settings: 1/100, 1/250, 1/500, 1/1000, 1/2000 and, of course, 1/60 for standard recording. You can adjust shutter speed to capture action without increasing the light to compensate as you would with a camcorder that has only one or two shutter speeds. The camera also features three gain settings: zero decibels for normal lighting, and 9 and 18 dB for shots on which you cannot increase the light. As you increase the gain, you will still increase noise even though it is a high-

# SHOOTING STARS



performance camera, but it's helpful to have the option.

One of the best features is the 1.5-inch viewfinder. After looking through the 2/3-inch viewfinders of most camcorders, 1.5 inches is a real luxury. It has the usual function indicators: low light, white balance, record and gain level.

The detachable recorder is also packed with professional features, including edit search, a flying erase head for clean in-camera edits, Beta hi-fi stereo recording with two VU meters and audio dubbing so you can add a sound track later.

The video recorder has separate luminance and chrominance circuits for almost zero crosstalk or color spill during dubbing or editing, down to the third generation. At the third or fourth generation, you will begin to see color smear, as you will with all formats. One disadvantage is that this recorder cannot exploit some of the newer frame-accurate SMPTE time-code editing controllers like Future Video Products' EC 1000PRO/TC. But it can use the EC 1000U, the EC 1000PRO and the Sony editing controllers.

The EDC-55's linear counter does not read frames; it takes a little shuttling to get to an exact point. If you use the EDC-55 as the player and its companion VCR, the EDV-9500, as the recorder,



the VCR's frame counter measures 30 frames per second for accuracy within three frames.

All things considered, the EDC-55 packs a lot of creative features and professional quality into about 15 pounds. Its suggested price is \$7,700.

## SYSTEMS APPROACH

The Panasonic S-VHS Pro Series takes the systems approach to video production. Each component in the video package is a separate piece of equipment. To take full advantage of the system's compatibility you'll need to choose a camera, a portable VCR and an edit system. This allows you to pick the equipment that will best suit the needs of your video production. And the equipment in the series is top-of-the-line.

The Panasonic AG-7400 portable VCR, for example, can access a separate time code generator, making it possible to record SMPTE time code on one of the two audio tracks of the tape while you are taping. This speeds up editing in several ways, not the least of which is being able to keep track of keeper shots with time code notes as you shoot or when you look at the tape later. The AG-7400's price is \$2,900.

The Pro Series offers two high-performance cameras: The 300CLE, for \$6,700, and the WV-200CLE, for

**Separated at Birth:**  
Sony's EDC-55 features  
a detachable recorder.

\$7,500. Each has three CCDs, one for each primary color, the same as most broadcast cameras. Three CCDs also give higher resolution: 700 lines for the 300CLE and 600 for the WV-200CLE. Both cameras can be configured for electronic news gathering, electronic field production or studio work—and a range of accessories is available for each type of use.

A camera with similar features is the Hitachi FP-C1, for \$6,700. It has the additional advantage of PAL (Phase Alternate Line) compatibility. PAL is the video system dominant in most of Europe and Australia. It generates 625 scanning lines every 1/25 of a second; the NTSC system, used in most of North America, runs 525 interlaced scanning lines every 1/30 of a second.

For the step-up price of \$10,000, the Hitachi FP-C2 camera gives you the additional option of upgrading from S-VHS to true broadcast quality in a camcorder configuration. The VCR docks with the camera or runs as a separate unit and can be a Betacam, Betacam SP or M-II VCR.

For multi-camera productions both the Panasonic Pro Series and the Hitachi cameras have genlock capability for glitch-free switching, remote control

James Caruso and Mavis Arthur have produced more than 600 TV shows and commercials. Their latest book, *Easy TV Editing and Post Production* (Prentice-Hall), will be published later this year.

units for video matching and internal SMPTE color bar generators. Each camera also has separate Y and C outputs so they can be connected to almost any S-VHS or Beta VCR.

For additional detail, each has an auto black balance circuit that sets the base black signal before the white balance. This means the one-volt video signal always starts at the same place and that the red signal is exactly .30 volt, the blue exactly .11 volt and the green .59 volt when the camera points at a white card illuminated with a 3200 K light. It also means blacker blacks with no tinting from one of the colors.

A feature that should not be overlooked is that these cameras are all compatible with broadcast formats: you can tape broadcast-quality shows by upgrading your recording equipment, say, by renting or buying a 3/4-inch, M-II, Betacam or Betacam SP VCR.

For professional-looking video, two of the options offered with these cameras are necessities when the cameras are on tripods: a five-inch viewfinder and a lens control kit. The viewfinder mounts on top of the camera and allows you to frame a shot with both eyes. With the lens kit, you can mount the focus and zoom controls on the tripod handles for super smooth operation. Those who have only experienced handheld camcorders will be astounded by the creative advantages produced simply by mounting a camera on a tripod with a fluid head.

Renting production equipment is an alternative with many advantages when you are not yet ready to make a serious financial commitment. In most areas you can rent a camera, a VCR, necessary cables, a small lighting kit and monitors for from \$250 to \$750 per day. Consider renting if you are just a small



**Focus Pocus:** Panasonic AG-450's unique autofocus system allows use of either a large or small focal zone.

## *For those not yet ready to invest in pro camcorders, rentals offer economy & access to different makes and models.*

production company or trying to do an exceptional job for a favorite relative's wedding. Renting is also a great way to check out equipment before you buy.

### ECONOMICAL ALTERNATIVES

Some very good camcorders are available for under \$3,000, but they do not allow you to change lenses. They have most of the basic creative options and record in S-VHS and the new upgraded 8mm format. The Panasonic PRO Line offers the AG-400P and the AG-450 camcorders, while Hitachi has the VM-S8100A. In addition to S-VHS, the Hitachi offers HQ circuitry, which raises the white clip level of the luminance signal and dynamically enhances the electronic signal, giving more apparent detail to the picture.

The most expensive is Panasonic's AG-400P, for \$2,700. For this, you get a

selection of digital effects — like wipes, fades, image mixing and strobe — that you can do in the field. The digital effects use a still frame that has been stored in memory with the "live" video being wiped or faded in a variety of patterns.

The Hitachi camcorder, for \$2,100, also offers digital still frame and strobe effects, but not wipes. However, it also has a feature called Program AE, for automatic exposure. All camcorders have automatic exposure, but Hitachi has refined it by simultaneously moving the iris and the shutter speed to just the right setting for specific lighting conditions. For instance, if you are outside, the shutter will change to 1/250 of a second. When you go inside, it changes to the normal 1/60. Hitachi claims this always gives optimum color and detail.

For those who shoot a lot of fast action, the Panasonic AG-450 has an automatic focusing system that differs from the infrared system on most camcorders. It connects a piezo element to a microcomputer to enable you to use either a small or a large focal zone, depending on where the action is within the frame. The price of the AG-450 is \$2,000.

Sony's contribution in this area is its new CCD-V99 Hi8 camcorder, for \$2,200. The Hi8 format improves 8mm

*continued on page 113*



**Team Player:**  
Sony's EDV-9500 VCR enhances frame-count accuracy when used for editing with the EDC-55 camcorder.

BY MICHAEL HEISS

# DECKS THAT MEAN BUSINESS

*Coming to grips with the rugged world of industrial VCRs.*

## PRO VIDEO

Jumping into the high skies of professional video can feel like stepping off the wing of a plane—without a parachute. The equipment looks different—and it's certainly expensive. Moreover, information about it may be harder to come by. Yet after the initial jump, you'll find the scariest thing about it was the anticipation.

Professionally oriented VCRs are actually simpler in many ways than their consumer equivalents. They have cleaner, easier to use controls and tend to be dedicated to more specific tasks. You won't find decks stuffed with as many features as top consumer VCRs, because some of the fancier capabilities are typically reserved for separate professional components.

Pro VCRs and players come in four basic flavors: industrial, Japanese con-

sumer, production and edit/source decks, which rival broadcast-quality machines in flexibility. These broad categories should help you get a handle on a group of products far more diverse and challenging than those available to ordinary consumers.

Industrial VCRs are the easiest for initiates to relate to. They look like standard consumer VCRs and share such familiar features as tuners and timers, multi-speed recording and playback and wireless remotes. VHS decks include NEC's PV-1200A, for \$535, and PV-1400A, for \$650; Hitachi's VT-P1000, for \$529, VT-P2000, for \$695, and VT-P3000, for \$795; and Sharp's XA-300, XA-305 and XA-310. JVC and Panasonic make numerous VHS and Super VHS industrial models, and Sony has a line of industrial 8mm VCRs that includes the EVO-410 recorder/player, for \$620.

Several features set these machines apart from their consumer counterparts. One is a three-pronged grounded plug on the power cord, which safety codes require for use in places like schools and hospitals. Additional differences include



an eight-pin rectangular plug for quick connection to a professional monitor, and BNC video jacks, which are more secure than RCA-type plugs.

Rear panels often include microphone jacks for recording narration and switches for auto repeat. However, the ability to make a tape endlessly play, rewind and play is not usually needed at home, valuable though it may be to people who create store displays. While such industrial VCRs offer extra features, they generally are not the kinds of features that are valuable to advanced video buffs.

### SEPARATE BUT EQUAL

Our second pro VCR category includes decks sold to consumers in Japan but available here only through professional dealers. These VCRs tend to include features consumers demand, such as advanced tuners and timers, complete remotes, digital picture effects and indexing. What sets them apart are sophisticated transport controls, jog/shuttle rings that let you dial to precise points for editing, and interfaces for connecting two VCRs to a controller

Michael Heiss is co-author of *The Video Camcorder Handbook* (HP Books).

**Major Leaguers:**  
Sharp's XA-2500 VCR (left) sells to consumers in Japan, while Panasonic's AG-7500A (right) is an editing deck designed for rigorous use.



**Two Ways to Go:** JVC's BR-S410U docking portable (left) and Panasonic's AG-1830 S-VHS VCR (above).

that will let you program, rehearse and execute precise edits. Some machines include such programming capability, so you can rehearse and edit without external help.

Panasonic's AG-1830 and Sharp's XA-2500S VCRs fall into this category. They are sold through consumer dealers in Japan, but only through professional video dealers in the U.S. Perhaps this will start to change later this year when JVC introduces its top-of-the-line "home market" VCR here as a consumer model.

An interesting case is the Mitsubishi BV-1000. It is sold in Japan as a consumer model, but sold here in both pro and "home theater" configurations. The consumer HS-U80, for \$1,899, and the pro BV-1000, for \$1,950, are identical, except that the former is black and the latter is white and has sturdier tape transports.

Enough Japanese consumers buy such models to give manufacturers an economy of scale that permits lower prices than one might expect for "pro" machines. The Panasonic noted above

lists for under \$2,000, while the Sharp goes for about \$2,500. This price level, given the decks' specifications, makes them a bargain-priced entry point into the world of pro video.

Production VCRs are designed to take the rigors of field production as well as a busy edit room. S-VHS edit decks like JVC's BR-S810U, for \$6,540, and Panasonic's AG-7500A, for \$6,500, as well as JVC's VHS BR-8600U, for \$3,440, are leaders in this arena.

These serious pro decks have heavy-duty tape transports, digital running time counters or provisions for using frame accurate SMPTE time code, BNC connectors, variable-speed search with jog/shuttle rings and external sync connec-

tions for time base correctors. Since quality recording is their goal, they are fitted with heads that only permit SP use, and they rarely have tuners, timers or wireless remotes.

They can, however, interface with computer-controlled editors and also offer manual control over audio and video levels. They include analog meters instead of LEDs to monitor signals. Adapters help fit them into standard 19-inch wide racks.

Edit/source decks (players and recorders) offer jog/shuttle controls, more complete interfaces, special dub modes for clearer copies, SMPTE time code ca-

**Punchy Portable:**  
Panasonic's AG-7400  
S-VHS VCR can read  
time codes, making it  
useful for precision  
editing.



# BUSINESS DECKS

pability, external sync connections for time base correctors, real time displays and much more. You can use the internal multi-level prompting programmers in these machines to edit or to hook them up to a wide range of programmers.

In pairs, edit/source decks eliminate the need for two expensive record decks, since special versions are available with all the features of the costlier models except recording capability.

The most compact edit deck is Sony's 8mm EVO-720, which includes a player and a recorder in the same unit. It comes with an external controller and a full QWERTY keyboard character generator. If you shoot in 8mm, this compact gem, which weighs less than 18 pounds and costs \$4,950, is practically a complete editing studio.

These machines are favored by cable TV producers, industrial media labs, schools and pro videographers. Al-



Double Vision: Sony's EVO-720 player/recorder features a unique dual-well configuration.

though they don't reach the levels achieved by the one-inch, Type C, Betacam and M-II VCRs used by broadcasters and network producers, they share many of their editing features and their quality is excellent.

## DECKS A LA CARTE

In addition, this category covers a surprisingly wide range of machines,

from simple players to very sophisticated editing decks. They are built to higher tolerances, use stronger components and include configurations simply not found in consumer ranks. Portable VCRs, for example, have not been available to consumers since the rise of the camcorder. However, pros often want to use separate cameras—to which they attach advanced S-VHS, VHS and 8mm portable VCRs.

These portables, such as Panasonic's S-VHS AG-7400, for \$2,900, often include flying erase heads, some editing powers and the ability to record SMPTE time code for frame-accurate editing. Hitachi's ten-pound VG-S1 portable S-VHS VCR even includes a time base corrector, a first for any VHS deck at any level.

Pro models also include docking portables, such as JVC's BR-S410U, that are designed to mate directly to a variety of cameras from familiar manufacturers like JVC and from unfamiliar makers like Ikegami and BTS.

There is an additional type of pro VCR worth noting: decks designed for tape duplicators who make the pre-recorded copies you rent or buy. VCRs like JVC's BR-7000UR, Panasonic's S-VHS AG-7800, for \$3,000, and Sony's 8mm EVO-1000U are dedicated to this job. They lack tuners, wireless remotes and any controls other than standard transport functions. Panasonic's AG-6820, for \$1,700, does not even have front panel controls and must be triggered by a remote system.

You may encounter such decks advertised as used VCRs, since duplicators usually replace their thousands of decks every 18 months or so by selling them to

*continued on page 114*

## A Disc Player Fit For Pros And PCs

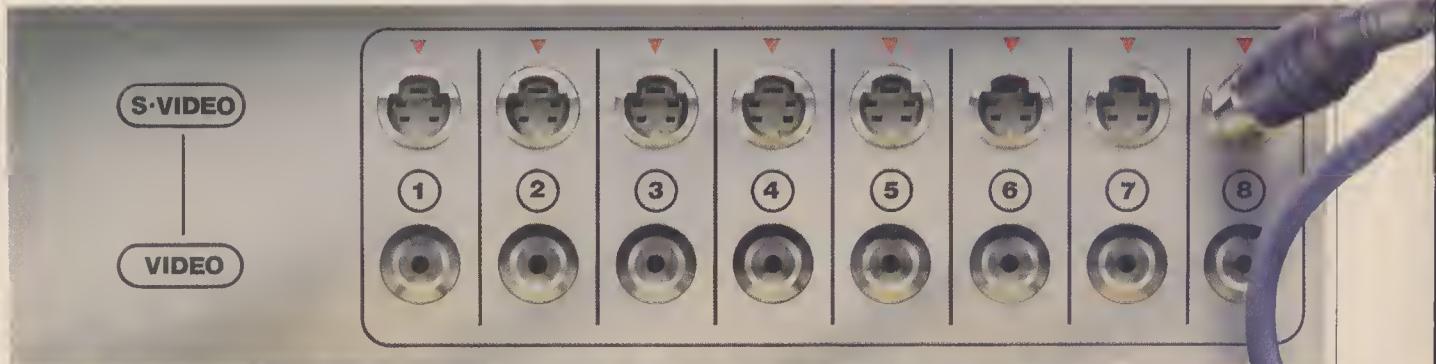
LaserVision may have started slow, but among professionals the format is booming. Its high picture and sound quality, fast random access and built-in smarts make it a natural for education, training, sales and information applications. One of the latest and best entrants in the field is Pioneer's LD-V8000 LaserDisc Player. It has a full two-field memory and a digital time base corrector that delivers still pictures as sharp and clear as moving ones.

Unlike consumer players, it is frame accurate and addressable on both CAV and CLV discs. You can also independently access the four audio tracks: two on analog stereo and two on digital stereo. This means it can read 12-inch discs with over 100,000 still pictures and four hours of audio on one side. It also accepts 8-inch discs. A random access search takes less than four seconds at most. Digital picture memory covers the access time so there are no blank screens during which the viewer loses interest.

There has always been a microprocessor aboard LV players to take care of speed control, random access and other smart features. This player has a powerful 286 microcomputer and a slot for an extra board should you wish to tailor it to a specific application. The rear panel has an RS-232C I/O port with a 15-pin sub D connector for interfacing with IBM PC compatibles. The front has a three-conductor mini jack for wired remote control, which is also addressable by some computers.

This type of open architecture makes it ideal for dedicated tasks. It is compatible with interactive software classed as Level 1, 2 or 3, which is available from numerous companies, including Pioneer. However, to really benefit from the V8000's power and flexibility you must need this level of sophistication. —Lancelot Braithwaite

BY MARK FLEISCHMANN



# SUPER SHOOTOUT

We rate 8 top decks for S-VHS and VHS picture quality.

## EYES ON TEST 7

Just how super is Super VHS? Buzzwords and hyperbole seem to engulf this high-end format, leaving little room for qualitative, measured evaluations. Trips to local video showrooms seldom clear the air. Numerous models, each with unique features, can confound the most devoted videophile. Where's a body to turn?

We posed this question to a group of nine *Video Magazine* editors and contributors before seating them in front of a wall packed with eight top S-VHS VCRs, their names discreetly concealed, from the field's leading manufacturers. We asked our panel to evaluate the VCRs for the single most important feature they have to offer—superior picture quality. Then we ran more than three hours of eye-boggling demonstration tapes, in both S-VHS and VHS modes, using cassettes made by each VCR from ED Beta and LaserVision masters.

The shootout left the panelists reel-

ing but surprised by the differing pictures they encountered. Immediately, we tabulated the panelists' scores for seven picture characteristics in each mode. When the dust settled, we found that the clear "Eyes-On" winner was Panasonic's entry, one of the least costly of the machines. It placed first in S-VHS mode, second in VHS and first in the value ratings.

Fisher's VCR showed surprising strength, finishing first in VHS and second in the value ratings. VCRs from NEC and RCA finished second and third, respectively, in the S-VHS category. Toshiba's deck hit third place in VHS and RCA's machine placed third in the value ratings.

We learned several lessons from the comparison. First, S-VHS VCRs do exhibit significant differences in picture quality, and in both modes. Second, although they are strong VHS performers, they are not necessarily better than the very best decks standard VHS can offer. For shootout purposes, we compared the test decks' pictures with that from one of the best VHS VCRs we ever measured. The VHS performance of the

S-VHS decks ranked below that of the baseline VHS deck in all but two cases.

Third, we confirmed what video buffs suspect: extra quality costs. In fact, it costs enough to drive the decks' value ratings down to suspiciously low levels given their generally superior performance. This simply means Super VHS remains a connoisseur's format. Despite two years in the marketplace, S-VHS prices have not declined. Instead S-VHS machines have been packed with numerous other features that were not considered in this evaluation and that tend to maintain the VCRs' relatively high prices.

Indeed, high-end machines are the logical home of S-VHS. Advanced circuits often share the spotlight with such deluxe treats as digital effects and editing enhancements. Although a few S-VHS decks are available for under \$1,000, each of the eight we compared carries a four-figure price.

The roll call consists of Fisher's FVH-Z1, for \$1,299; Hitachi's VT-3800A, for \$1,300; Mitsubishi's HS-U80, for \$1,899; NEC's DS8000U, for \$1,499; Panasonic's PV-S4880, for

# SHOOTOUT

**Testing, Testing:**  
Panasonic's PV-S4880  
ranked first in S-VHS  
while Mitsubishi's HS-  
U80 came in fifth.



\$1,300; Pioneer's VH-930SD, for \$1,500; RCA's VR695HF, for \$1,299; and Toshiba's SV-970, for \$1,600. JVC declined to provide a model.

## SETTING THE STAGE

The comparison was administered by Technical Editor Lanecelot Braithwaite, who prepared two groups of identical S-VHS and VHS tapes containing images from a ShibaSoku TG-7 signal generator, a LaserVision demonstration disc played on a Philips CDV488 player and an ED Beta demonstration tape played on a Sony EDV-7500 VCR.

The S-VHS tapes were rerecorded and played back in each machine using Maxell SQ S-VHS tape. The VHS tapes were from a batch of TDK Extra High

Grade. A JVC JX-S900 switcher with Y/C connectors routed the signals to a Sony 25-inch XBR Pro monitor. We used a Sony SLV-70HF VCR as a reference standard during the VHS portion of the test. It was not otherwise evaluated, although the irony of using Sony equipment to evaluate S-VHS VCRs was not lost on the panelists.

When comparing VHS performance, panelists judged the VCRs against the Sony. When evaluating S-VHS performance, panelists judged the VCRs against each other. They followed a scale in which 5 represented excellent; 4, very good; 3, good; 2, fair; and 1, poor. The Sony reference VCR was pegged at a value of 3. Any deck deemed superior to the Sony earned a 4

or a 5. Any deck rated inferior earned a 1 or a 2.

The panelists were Editor-in-Chief Judith Sawyer, Managing Editor Stan Pinkwas, Senior Editor Ira Robbins, Associate Editor Kenneth Korman, Assistant Editors Stephen Cusiek and Hilary Dunst and Contributing Editors Steve Daly, Mark Fleischmann and Lou Kesten. We judged the VCRs on seven key components of picture quality using the following guidelines:

**Resolution.** The number of lines of horizontal resolution (a measure of sharpness) as read off a standard resolution chart.

**Contrast.** The difference in brightness between the blackest blacks and whitest whites, as determined by using a



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# SHOOTOUT

ten-step gray scale.

**Noise.** The amount of interference in the luminance part of the signal, creating an artificial texture on what would otherwise be a smooth surface.

**Color Intensity.** The degree of saturation produced by strong colors.

**Color Constancy.** The consistency of color intensity, both within the frame and over a short period of time.

**Color Shift.** Consistency of hue, both within the picture frame and extending

over a short period of time.

**Color Accuracy.** The ability to reproduce exactly any hue supplied to the input.

## ADDING IT UP

We computed the results by adding the scores in each mode for each VCR, then dividing by the number of panelists (nine). For example, in S-VHS mode, the panelists gave the Panasonic's Resolution three scores of 5, four scores of 4,

one score of 3 and one score of 2. This adds up to 36, which, divided by nine, works out to a rating of 4 for the characteristic. Fractions were rounded to the nearest hundredth.

Final averages were determined by adding each model's criteria ratings, then dividing by the number of criteria (seven). Thus, the Panasonic VCR's ratings of 4, 3.67, 3.89, 3.67, 3.33, 3.56 and 4.11 average out to 3.75. This is the best overall S-VHS average, so the Panasonic's final rank is 1.

Value ratings were computed by adding each machine's final average scores for S-VHS and VHS, dividing the sum by the suggested price, then multiplying by 500 to achieve a consistent scale. When using this scale, bear in mind that VCRs are rarely sold at list price. Feel free to plug local discounted prices into our scale to get your own value rating.

## INTERPRETING THE RESULTS

Some VCRs performed well in both categories. Panasonic, for example, scored first in S-VHS and second in VHS, while RCA ranked third and fourth, respectively. The scores of other decks diverged. The Fisher's first-place VHS finish was somewhat offset by its fourth-place S-VHS showing. NEC ranked second in S-VHS and sixth in VHS. In the lower tier of showings, the Toshiba placed sixth and third, Pioneer eighth and fifth, Mitsubishi fifth and seventh and Hitachi seventh and eighth.

We concluded that a model's showing in one mode did not guarantee it would perform equally well in the other. Note that the overall range from excellent to poor is relatively narrow. All the VCRs we compared displayed strong, bright pictures that would satisfy most viewers. However, we were hunting for the best, and that's what our scale was designed to reveal.

Individual scores provide further food for thought, showing that even models with middling final averages often excel in at least one category. The most notable example is the Mitsubishi, which outperformed the field in S-VHS resolution (4.56), but came in only fifth in S-VHS performance and last in the value rating.

Panasonic's S-VHS resolution rating

## Feature By Feature

The eight Super VHS VCRs we compared represent a cross-section of the format's top models. Like all S-VHS decks, these eight can record and play tapes in VHS. They are also equipped with MTS broadcast stereo and hi-fi recording. Digital effects are common, although they vary in type and number. Following is a sampling of the VCRs' numerous additional features, with unusual capabilities highlighted in italic. Consult your local dealer for further details on features and specifications.

**Fisher FVH-Z1.** \$1,299. Four video and two audio heads, 181-channel direct-access tuner, six-event/one-year timer, LP recording and playback speeds.

**Hitachi VT-3800A.** \$1,300. Five video and two audio heads, flying erase head, 167-channel tuner and eight-event/one-year timer. Digital effects include 12 segment preview, picture-in-picture, slow, freeze, strobe and art.

**Mitsubishi HS-U80.** \$1,899. Four video and two audio heads, flying erase head, twin digital tracking, gold outputs, jog/shuttle dial (1/30 to 30x normal speed), on-screen programming, 181-channel tuner, eight-event/four-week timer. Digital effects include freeze, strobe, PIP and channel preview.

**NEC DS8000U.** \$1,499. Two video and two audio heads, onscreen programming, four auto-operation modes, 140-channel tuner, eight-event/21-day timer. Digital effects include freeze, slow and strobe.

**Panasonic PV-S4880.** \$1,300. Four video and two audio heads, bar-code and onscreen programming and 155-channel tuner. Digital effects include PIP, strobe and 4-, 9- and 16-segment preview.

**Pioneer VH-930SD.** \$1,500. Four video and two audio heads, 140-channel tuner, eight-event/21-day timer. Digital effects include noise reduction, freeze, strobe, slow, PIP and nine-segment preview.

**RCA VR695HF.** \$1,299. Four video and two audio heads, titler, onscreen programming, remote tracking control, 167-channel tuner, eight-event/one-year timer. Digital effects include PIP, 12-segment preview, freeze and art.

**Toshiba SV-970.** \$1,600. Four video heads, on-screen programming, full loading, multi-speed shuttle and eight-event/14-day programming. Digital effects include PIP, zoom, strobe, art and 4- and 9-segment preview. —MF





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## BEST VALUE:

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- KYOCERA KD5010
- RICOH R620
- PANASONIC PV420
- CANON E708
- CANON E77KIT
- CANON F1000S
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- GR25U
- SONY CCDF30
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- PANASONIC PV330
- GE CG9810
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# SHOOTOUT



**Win, Place and Show:**  
RCA's VR695HF ranked third in both S-VHS performance and the value ratings while Fisher's FVH-Z1 finished first in the VHS category and second in the value ratings.



of 4 fell far short of Mitsubishi's, although it was way ahead of the remainder of the field, which ranged from Hitachi's 2.56 to NEC's 3.78. Fisher's S-VHS resolution rating of 2.67 was the second worst of the bunch—yet Fisher came in second-best when value ratings were computed. Since higher resolution is touted as S-VHS' greatest asset, these numbers are significant.

In other S-VHS ratings: Pioneer led the field in contrast (3.89), but fell way behind in color—three out of four of its color ratings placed less than fair—leaving Pioneer in last place overall. In noise, Panasonic (3.89) and Fisher (3.78) were the leaders. Panasonic retained its lead in the four color categories, scoring a big 4.11 on color accuracy.

RCA was strong on color too, with an accuracy rating of 4.

Fisher, NEC and Toshiba also pulled solid three-pluses in all color ratings. The solid overall performance of Panasonic, NEC and RCA landed them in the top three final average spots, respectively. In descending order, the fourth through eighth final average places went to Fisher, Mitsubishi, Toshiba, Hitachi and Pioneer.

The VHS ratings told a sadder story. Only Panasonic, again scoring 4, exceeded the reference standard's resolution by an entire point. In evaluations of contrast, only Pioneer (3.11) outscored the reference. When it came to noise, the VHS numbers were downright disappointing: Only Fisher's healthy 3.56

beat the Sony reference. The rest hovered shakily between 1.44 and 2.78, despite Y/C outputs that helped them deliver marginally clearer pictures.

The judges were less brutal when it came to color. Even so, all the machines except the Fisher and the Pioneer rated below the Sony standard. In the final averages, Fisher's 3.30 narrowly beat Panasonic's 3.25 for first place, but ratings for the other six decks fell below that of the reference.

To put these results into perspective, keep in mind that during the S-VHS deliberations, panelists judged the units against one another. When doing the numbers for VHS, however, we judged them against the Sony SLV-70HF, which

*continued on page 112*

# How The VCRs Compare

**RATING SCALE**  
 5: Excellent  
 4: Very Good  
 3: Good  
 2: Fair  
 1: Poor

## Value Ratings

Some VCRs scored well in both VHS & S-VHS modes. Others diverged.

	FISHER FVH-Z1	HITACHI VT-3800A	MITSUBISHI HS-U80	NEC DS8000U	PANASONIC PV-S4880	PIONEER VH-930SD	RCA VR695HF	TOSHIBA SV-970
<b>SUPER VHS PICTURE QUALITY</b>								
Resolution	2.67	2.56	4.56	3.78	4.00	3.34	3.00	3.56
Contrast	3.00	2.89	3.22	3.44	3.67	3.89	3.44	2.44
Noise	3.78	3.11	2.78	3.44	3.89	2.33	3.22	2.89
Color Intensity	3.22	2.67	2.89	3.22	3.67	2.44	3.44	3.11
Color Constancy	3.11	2.67	2.78	3.56	3.33	1.89	2.89	3.67
Color Shift	3.11	2.33	2.89	3.11	3.56	1.33	3.11	3.33
Color Accuracy	3.44	2.33	3.11	3.33	4.11	1.78	4.00	3.11
<b>VHS PICTURE QUALITY</b>								
Resolution	3.11	1.22	3.22	2.89	4.00	3.67	2.00	2.44
Contrast	3.00	2.33	2.33	2.00	2.78	3.11	2.78	2.22
Noise	3.56	2.44	2.00	1.44	2.78	2.22	1.78	2.67
Color Intensity	3.44	3.00	2.33	3.00	3.33	2.44	3.11	3.56
Color Constancy	3.22	2.33	2.11	2.22	3.00	2.44	2.33	3.00
Color Shift	3.00	2.33	2.33	2.33	3.22	1.33	2.56	3.22
Color Accuracy	3.78	2.67	2.22	3.00	3.67	2.11	3.33	3.00
<b>RATINGS &amp; ORDERS OF FINISH</b>								
S-VHS Average	3.19	2.65	3.17	3.41	3.75	2.43	3.30	3.16
VHS Average	3.30	2.33	2.36	2.41	3.25	2.47	2.56	2.87
S-VHS Order of Finish	4	7	5	2	1	8	3	6
VHS Order of Finish	1	8	7	6	2	5	4	3

BRAND	MODEL	PRICE	S-VHS RANK	VHS RANK	VALUE RATING
Panasonic	PV-S4880	\$1,300	1	2	2.69
Fisher	FVH-Z1	\$1,299	4	1	2.50
RCA	VR695HF	\$1,299	3	4	2.26
NEC	DS8000U	\$1,499	2	6	1.94
Hitachi	VT-3800A	\$1,300	7	8	1.92
Toshiba	SV-970	\$1,600	6	3	1.88
Pioneer	VH-930SD	\$1,500	8	5	1.63
Mitsubishi	HS-U80	\$1,899	5	7	1.46

BY FRANK LOVECE

# TV CELEBRATES ITS FIRST 50 YEARS

*A major exhibit honors America's love affair with the tube.*



RCA's David Sarnoff

1939 World's Fair, most Americans had

their first chance to watch television.

Ten days before the opening ceremony, RCA President David Sarnoff dedi-

The second most powerful explosion in history occurred not at Nagasaki or Alamogordo but in the lush gardens of Flushing Meadows, New York. There, during the two-year run of the almost mythic

cated his company's television exhibit by announcing that RCA was going to begin regular TV broadcasting. And at 12:30 p.m. on April 30, the saucer-sized screens of 200 or so TVs in New York City—the only place the broadcast reached—came alive with the sight of the Trylon and Perisphere at the Fair. Then the flickering image swiveled across the Court of Peace, eventually finding New York Mayor Fiorello LaGuardia and President Franklin D. Roosevelt.

It was wonderful theater, though hardly the "official introduction" corporate propaganda made it out to be. Tele-

vision sets were already on the market, and broadcasts, some as elaborate as Broadway revues, had been aired sporadically for a decade. Commercial broadcasting wouldn't begin in the U.S. until two years after the Fair. Yet for most Americans—who wouldn't own a TV for another ten years—the World's Fair



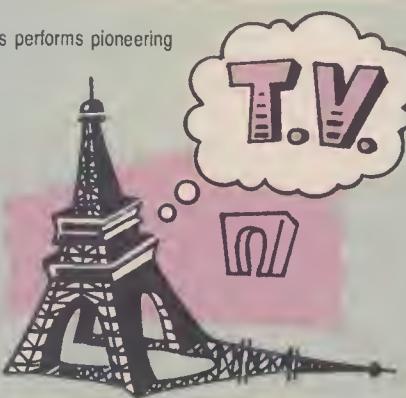
Radio Days:  
1939's Andrea TV.

## Once Upon A Time On TV

1879 - Sir William Crookes performs pioneering work with cathode rays

1897 - Karl Ferdinand Braun controls electron beam inside cathode-ray tube

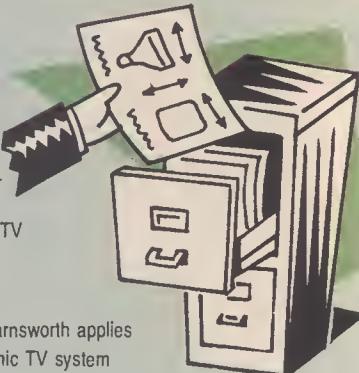
1900 - Constantin Per-skyi coins term "television" in Paris

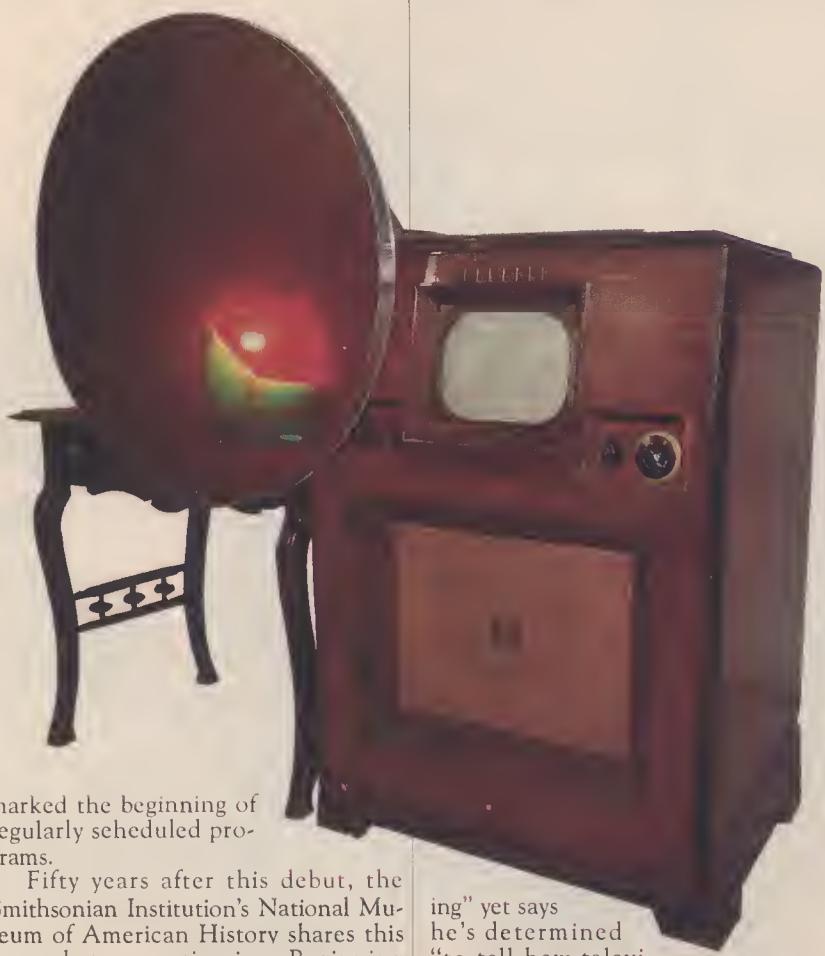


1911 - Boris Rosing transmits TV image mechanically

Dec. 1923 - Vladimir Zworykin applies for patent on electronic TV camera tube

Jan. 1927 - Philo Farnsworth applies for patent on electronic TV system





marked the beginning of regularly scheduled programs.

Fifty years after this debut, the Smithsonian Institution's National Museum of American History shares this somewhat romantic view. Beginning April 19, and continuing for at least a year, the Smithsonian takes the Fair as a starting point for its first major exhibit on TV technology, impact and set design. Called "American Television from the Fair to the Family," the exhibit is sponsored by the Electronic Industries Association, a manufacturers' trade group in which RCA—the chief mythologist of TV history—is a major player.

Smithsonian curator Dr. Larry Bird acknowledges the EIA's "generous back-

ing" yet says he's determined "to tell how television has gone from being the focus of the living room, a simple part of the environment, to the environment itself. It started out as a piece of furniture—now it's everywhere."

#### INTERNATIONAL INTRIGUE

The exhibit's placement in the Smithsonian's "A Nation of Nations" section is apt: Television, unlike the light bulb or the telephone, was the brainchild of neither a single inventor



**Born Yesterday:**  
Early TV gear included the Col-R-Tel with a mechanical color wheel (left), an experimental RCA TV camera (top) pointed here at RCA's first star, Felix the Cat, Philco's 1958 Predicta TV (above) and a 1939 RCA TV with radio.

**Early 1927** - Federal Radio Commission forms; TV broadcasting on short- and medium-wave radio bands begins

**Sept. 1927** - Farnsworth transmits first electronic TV image in lab

**Early 1928** - FRC grants RCA first TV station permit



**May 1928** - GE TV station in Schenectady, N.Y., begins first regular broadcasting

**Sept. 1928** - GE telecasts first TV drama, *The Queen's Messenger*

**1929** - Zworykin applies for patent on Kinescope CRT



**1931** - Zworykin applies for patent on iconoscope camera tube

**June 1934** - Federal Communications Commission (FCC) forms

**July 1935** - Patent Office declares Farnsworth, not RCA/Zworykin, inventor of electronic TV scanning

# 50 YEARS



nor a single country. The word itself crosses national boundaries: A Russian, Constantin Perskyi, coined it in 1900 for a scientific paper he delivered in Paris; an American science-fiction publisher, Hugo Gernsback, popularized it.

Two decades earlier, a Pomeranian scientist living in Germany, Paul Nipkow, launched the race for television, suggesting that one could transmit images electrically by bouncing light from a subject to a spinning disc with holes that would direct the light to a photoelectric cell. The spinning holes served as a movie-camera shutter, and the system as a movie camera that used light instead of film.

Thus began some 50 years of attempts to perfect "mechanical TV," which proved to be like trying to bicycle to the moon. Even so, many of the discoveries and inventions (see timeline)



would lead to the electronic television celebrated by the Smithsonian show.

So would the publicity. In 1925, pioneering Scotsman John Logie Baird built a mechanical TV system that he demonstrated for three weeks at the Selfridge department store in London. At about the same time, an American inventor, Charles Francis Jenkins, beat AT&T and other corporate giants to a working mechanical TV. By 1928, he

was transmitting motion-picture film and by 1930 was operating two experimental TV stations. (The federal government began issuing experimental TV permits in 1928, starting with RCA's W2XBS in New York City.)

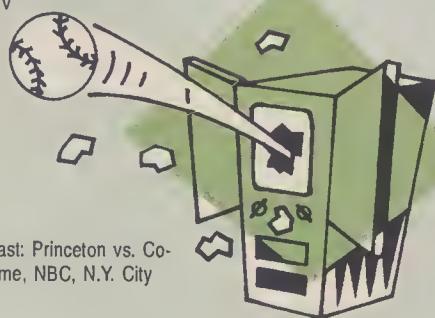
## THAT'S ENTERTAINMENT

By then, two historic firsts had taken place. General Electric's experimental TV station WGY/W2XAD/W2XAF in

**1938** - DuMont markets the Clifton, first U.S. "large screen" (14-inch) electronic TV

**April 1939** - RCA President David Sarnoff dedicates TV exhibit, N.Y. World's Fair

**May 1939** - First sports telecast: Princeton vs. Columbia University baseball game, NBC, N.Y. City



**Feb. 1940** - First TV "network" forms: NBC's WNBT (N.Y. City) and WGRB (Schenectady)

**July 1941** - U.S. commercial TV begins nationwide



**Late 1940s** - Community Antenna Cable TV (CATV) arises with TV signals delivered by wire from local master antenna



**Time Capsules:**  
Mechanical TV from  
1932 (above) and 1947  
projection set (below).



"The battle between children's programs on the tele webs reached a new peak yesterday when Pulse showed the same conclusion formerly indicated by Videodex... that Captain Video is pulling larger audiences than all other children's programs in practically every city where it is shown."

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**Space Cadets:** Captain Video, one of the first shows for kids, aired on the now defunct DuMont Network.

Schenectady, New York had begun the first regular TV broadcasts—on Tuesdays, Thursdays and Fridays from 1:30 to 2 p.m. At first they showed little more than GE engineers smoking and talking, but on Sept. 11, 1928 the station ambitiously broadcast the first TV drama: a talking-heads version of a minor play called *The Queen's Messenger*. To a knot of reporters and scientists watching in a nearby building, it was a sweet sight.

Soon the big radio networks were putting on their own displays. The mechanical TV era peaked on July 21, 1931, when—eight years before the World's Fair—CBS station W2XAB inaugurated the nation's first full-scale, regularly scheduled entertainment program. The debut was a 45-minute extravaganza opened by New York City Mayor James J. Walker and featuring such stars as Kate Smith and George Gershwin.

W2XBS was soon broadcasting seven hours a day, seven days a week—and continued doing so until 1933.

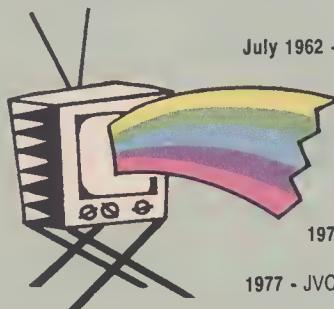
Yet mechanical TV was doomed. Already, a maverick Utah inventor, Philo T. Farnsworth, and a Russian-American RCA scientist, Dr. Vladimir Zworykin, had separately conceived the major components of electronic TV. Farnsworth came up with the first electronic TV in 1927. Over the

**May 1947** - Kraft Television Theater (NBC), first regularly scheduled network TV drama series, debuts

**1950** - First over-the-air pay TV, N.Y. City

**June 1951** - First commercial-network broadcast of color TV

**Sept. 1951** - First coast-to-coast telecast: address by President Truman



**Jan. 1955** - First color TV series, NBC sitcom *Norby*

**July 1962** - First TV satellite, Telstar I, launched

**Nov. 1972** - HBO debuts in Wilkes-Barre, Penn.

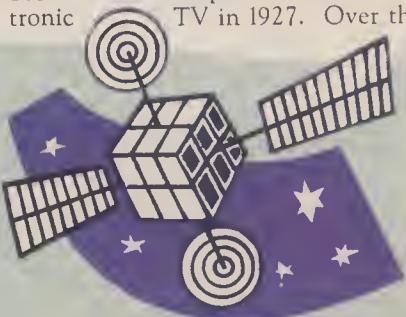
**1975** - Sony introduces first Betamax VCR, built into LV1901 console TV

**1976** - First stand-alone Beta VCR

**1977** - JVC introduces VHS VCR

**1978** - Magnavox introduces laser videodisc player

**Present** - International research into high-definition television



**Space and Time:**  
Astronauts of the  
EXHIBIT BUILDING  
watched the moon landing

**Space and Time:**  
World's Fair-goers received cards to prove TV worked—30 years later, we all watched live moon walks.



# RCA. NUMBER ONE TOUGHEST CRITICS IN

No one on earth has had as long and as loving a relationship with television as Americans.

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# WITH THE THE WORLD.

In fact, every major manufacturer of televisions, camcorders and VCR's in the world uses RCA patented technology.

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**50 YEARS**

next two years, Farnsworth eliminated all incidental moving parts. Devised in a small, ill-funded private lab with self-trained assistants, it was one of the prodigious feats of 20th-century science.

As a potential competitor to RCA — whose buy-out offers he rejected — Farnsworth became a target for harassment. In the early '30s, he was dragged into a dramatic struggle with the radio giant over ownership of key patent claims. Despite RCA's legion of lawyers, Farnsworth won in court, but his victory proved Pyrrhic. Though forced to license the TV product from him, RCA countered with money- and health-draining lawsuits as well as a propaganda campaign that negated Farnsworth's place in history for more than 40 years.

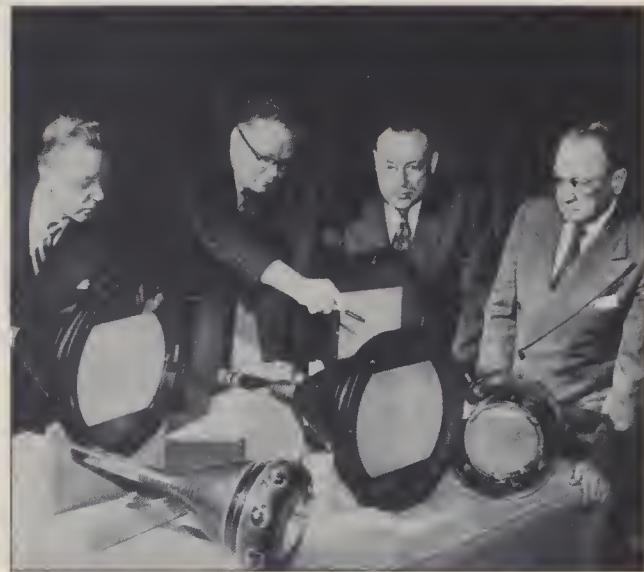
Ironically, Zworykin's place in history would have been assured even without RCA's misinformation. In late 1923, years before Farnsworth completed his system, Zworykin filed a patent application for the world's first electronic TV camera tube. Often cited, erroneously, as the Iconoscope — a revolutionary camera tube which Zworykin patented years later — this crude device nonetheless marked a breakthrough. So would Zworykin's equally revolutionary Kinescope picture tube, invented in the early '30s.

## BROADCAST MEWS

By the late '20s tests were being held around the globe. The most famous produced the world's first TV "star," Felix the Cat, a papier-mache model of which stood in for humans under the unbearably hot lights of the RCA labs. Sharply defined in black & white and sprayed with reflective paint, Felix became TV's first mascot and a symbol of the era. Somehow, the model survived the years to become one of the Smithsonian exhibit's prize artifacts.

Eventually all the tests, demonstrations and experimental broadcasts ended. America was ready for broadcasting to begin in earnest, as it already had in England and Germany. In 1940, satisfied that TV had achieved a technical level that would not rapidly age, the

Frank Lovece is the author of *Hailing Taxi*: The Official Book of the Show (Prentice-Hall).



**Of Mice and Men:** TV's icons include RCA color tubes from 1951 (above), a Mouseketeer "MouseGetar" and hit-show lunchboxes.



**NEW SYLVANIA TRUE VIEW 23**

ONLY SYLVANIA GIVES YOU THE 3 MOST WANTED FEATURES IN TV



# SYLVANIA

Subsidiary of GENERAL TELEPHONE & ELECTRONICS

Federal Communications Commission decreed that commercial broadcasting could commence the following July.

There were about two dozen TV stations in the U.S. by then, although the number ready to jump in with regular programming is uncertain. In New York, with a population of up to 4,000 TVs, three stations made the transition: WCBW (CBS), WNBT (NBC) and W2XWV (DuMont, named for entrepreneur Allen B. DuMont, which went out of business in 1956). Opening day programs included a Dodgers/Phillies baseball game, a USO show, news, a Proctor and Gamble quiz show, a dance lesson and an art exhibit. The three stations each broadcast about 15 hours weekly.



**Channel Changers:** Early Sylvania and Zenith ads boasted of a revolutionary feature—remote control.

These hours were scaled back considerably as World War II consumed manpower, materials and energy. One section of the Smithsonian exhibit looks at this largely uncharted period. "You had lots of talk about battlefield uses for TV, but it just wasn't practical," says Bird. Instead, home-front TV was given over to air-raid instructions and emergency warnings. As the tides of war

# PROGRAMMING

## Film of the Month

### Coming to America

1988. Eddie Murphy, Arsenio Hall, James Earl Jones, John Amos, Shari Headley; dir. John Landis. 116m. (R) Hi St cc Price n.a. LV also. Paramount. V image: good.

Eddie Murphy plays a handful of characters in *Coming to America*, but he really has only two faces: the beaming, universally appealing entertainer (his *Beverly Hills Cop* persona) and an evil twin, the mean-spirited, cultural self-loather of *Eddie Murphy Raw*.

Both Murphys star in *Coming to America*. His more acceptable version portrays Akeem, the 21-year-old prince of the fictional Zamunda. Dodging his arranged marriage, the prince travels abroad to search for a wife in—where else?—Queens, New York. Arsenio Hall hovers about nervously as his loyal factotum, Semmi.

In a Queens seemingly populated by black thieves, hustlers and deadbeats, Akeem and Semmi pose as poor African students who take up residence in a one-room dump over a barber shop. After the prince spies his wife-to-be (Headley) at a Black Awareness Pageant, the two aristocrats take slave-wage jobs at her father's fast-food greaseeteria. Akeem wants to win his inamorata on his own non-princely merits. His competition is "the prince of Soul Glo" (Eriq LaSalle), a jheri-curled buppie who ridicules Akeem's roots (no pun intended). Needless to say, true love and royalty will carry the day.

So far, so banal.

Prince of Queens:  
Eddie Murphy masquerades as a commoner in *Coming to America*.

As Akeem, Murphy is master of the timely raised eyebrow and the toothy, contented grin of a multimillion-dollar clown. But in addition to portraying the acceptable face of the blackoisie, Murphy and Hall sneak in some devastating—and, I'm almost ashamed to admit, occasionally hilarious—caricatures of all-too-common African-American stereotypes. It quickly becomes difficult to avoid the impression that Murphy holds all non-Black Pack African-Americans

in contempt. For example: during the Black Awareness Pageant, Hall pulls out all stops as the leering, electric-haired Rev. Brown, a hustling preacher. Likewise, Murphy splices Rick James and Little Richard into the pathetic Randy Watson, whose mincing version of "The Greatest Love of All" is backed by a band called Sexual Chocolate. (What would an Eddie Murphy movie be without a little gay bashing?)

To be fair, Murphy and Hall are almost charming as the irascible denizens of My-T-Sharp Hair, where boxing reputations are endlessly debated and little hair is actually cut. Murphy skillfully plays both a foul-mouthed barber as well as his elderly (white) Jewish friend.

Landis directed *Coming to America* with his own tried-and-true combination of slick vulgarity and idea-bereft padding. The first third resembles a Hope/Crosby road movie without the great gags, pacing or self-conscious smarts. We get instead penis jokes, somnambulant establishing shots and a production number prac-

tically edited out of existence. The soundtrack begins with a Paul Simonized South African chant and ends with the System's titular single.

*Coming to America* is Eddie Murphy's personal parable of assimilation. By ridiculing all other aspects of the culture—from black nationalism and Martin Luther King Jr. to soul music—he offers only himself as the race's prime exemplar. Murphy is Prince Akeem: a royal pain in the ass.

—Richard Gehr





Raquel Welch in  
*The Magic Christian*

**S**omething old, something new, something borrowed, something blue...

Actually, each of this month's choices can be characterized as all of the above. Two nostalgic artifacts of the '60s — *The Magic Christian* (in its second video release) and *Dear America* — dispense with the rose-colored gran-

ny glasses for, respectively, grimly satirical and grimly real reminders of the past that echo powerfully in the present. For their part, *Midnight Run* and *Track 29* take different paths to retrofit familiar films with modern settings, but both failures seem oddly old-fashioned.

Peter Sellers and Ringo Starr play an industrial tycoon and his abruptly adopted son in *The Magic Christian*, a bitingly funny period piece about the arrogance, greed, stupidity and corruption of the British upper classes. With the loyal Youngman (Starr) at his side, the wealthy Sir Guy Grand (Sellers) seeks out heartless ways to "observe the effects of money...to teach and punish" in a hallucinatory series of dastardly put-ons that display writer Terry Southern's blackhearted wit and prankster spirit rather than a cogent plot.

During their anti-twit assault, the pair bribes Oxford's rowing team to throw a race with Cambridge, arranges for a panther to be entered in a posh dog show, gaslights a stuffy train passenger,



Foreign Correspondence: U.S. troops bare their souls in *Dear America: Letters Home from Vietnam*.

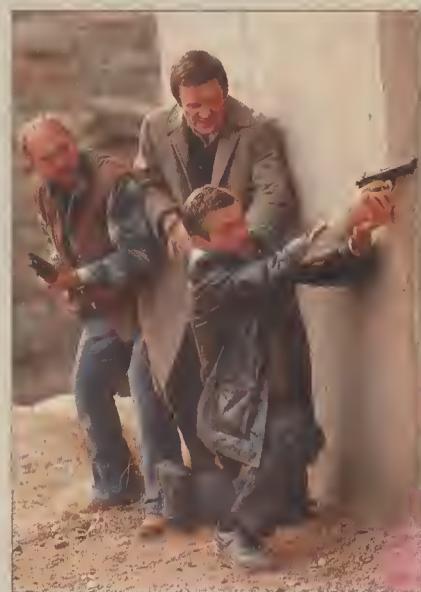
## Editor's Choice

terrorizes a pricey art auction and offers free money (with a rude catch) to a crowd of seemingly reserved businessmen. Impromptu brushes with a traffic warden, a park guard and a hot dog vendor offer Sir Guy further opportunities to research the fluctuating price of integrity.

Besides its charming malevolence towards the rich and fatuous, *The Magic Christian* boasts a fine soundtrack (featuring Badfinger and Thunderclap Newman) and an eccentric, star-studded cast. Look for Raquel Welch, Graham Chapman, John Cleese, Yul Brynner, Roman Polanski, Laurence Harvey, Leonard Frey and Richard Attenborough in unlikely small roles. Many take part in the film's centerpiece, the maiden voyage of the Magic Christian, a titanic luxury ship, which turns into a madcap nightmare — complete with a vampire and a hijacking — reflecting the LSD-soaked sensibilities of the swinging '60s.

For Americans at least, that decade will long be emotionally entwined with the war in Southeast Asia. *Dear America: Letters Home from Vietnam* (made for HBO but also shown theatrically) carries the explosive charge of a land mine and the emotional depth of great literature. Drawing on NBC News archives and other, less sophisticated, sources, clips of soldiers relaxing, fighting and dying bear profound witness as several dozen actors, including Michael J. Fox, Sean Penn, Robin Williams and Robert De Niro, read actual letters GIs sent to loved ones. From the banal to the silly to the profound, their fears, hopes and fantasies combine with the visual evidence of their terror to paint a tragically clear portrait of coping under maximum duress. Statistics and related documentary material frame the soldiers' testimony into a dynamic whole. Fiction could hardly match the dramatic power of these unselfconscious words, or the memorable footage of young men fighting less for a noble cause than for the dream of getting home in one piece. As significant as the veteran's memorial which ends it, *Dear America* is an illuminating relic.

Martin Brest's *Midnight Run* may be set in the present but, like so many examples of high-concept Hollywood, it



On the Road, Again: Charles Grodin (center) and Robert De Niro (right) fight the mob in *Midnight Run*.

takes from a handful of tried-and-true film genres in the hope of turning a simple idea into a quasi-original cinematic blockbuster.

Grodin plays Jonathan Mardukas, a Felix Unger-esque accountant who foolishly steals \$15 million from a mobster, donates it to charity, gets arrested, jumps bail and goes underground in New York. Full of integrity but low on class and polish, De Niro portrays the

*continued on page 90*

### REVIEWED

#### *The Magic Christian*

1970. Peter Sellers, Ringo Starr; dir. Joseph McGrath. 101m. (PG) \$59.95. Republic. V image: good.

#### *Dear America: Letters Home from Vietnam*

1988. Co-pr./dir. Bill Couturie. 85m. (PG) \$89.99. HBO. V image: good.

#### *Midnight Run*

1988. Robert De Niro, Charles Grodin; pr./dir. Martin Brest. 125m. (R) Hi ss \$89.95. LV CX ss \$39.98. MCA. V image: excel.

#### *Track 29*

1987. Gary Oldman, Theresa Russell, Christopher Lloyd; wr. Dennis Potter; dir. Nicolas Roeg. 90m. (R) Hi St \$89.95. Cannon. V image: good.

# Comedy

**W**hat do women want? Love—with the proper stranger, of course. He can be a pickle merchant, a fisherman, a miniature golf champion or an alligator wrestler—just as long as he is also (respectively) sophisticated, loyal, like-minded or Paul Hogan. The perfect guy in today's movies is a silk purse who only looks (to the heroine) like a sow's ear until the final reel.

Thus, in *Crossing Delancey*, a self-consciously charming romance that is besotted with itself, Izzy Grossman (Irving) is a nice, gorgeous Jewish girl in her early 30s and—oy!—still single. Izzy is trying to make it on her own in contemporary Manhattan, an ethnicized Mary Tyler Moore living “alone in one room like a dog.” She works at a snobby East Side bookshop where she gazes starry-eyed at a pretentious—and married—writer (Jeroen Krabbe). If only Izzy would date that nice pickle man that her grandma’s friend, an Old World-ish matchmaker (Sylvia Miles), knows. But who wants to date a pickle man when you can have a famous writer feed you those-lips-those-eyes come-ons at a white-wine poetry reading? Izzy takes her time figuring out what everyone who has ever had soup-for-one already knows: sturdy, reassuring Sam Posner (Riegert) is the best thing since baby gherkins. Director Joan Micklin Silver delivers “heartwarming” with the force of a Mack truck, but it does the job.

**Over a Barrel:**  
Peter Riegert plies his  
wares in *Crossing De-*  
*lancey*.



**Tempestuous Twosome:**  
Bette Midler (above)  
and Lily Tomlin play  
two sets of twins in *Big  
Business*.



*Mystic Pizza* presents another should-be husband up to his elbows in brine. Vincent D’Onofrio (the maniacal recruit in *Full Metal Jacket*) is a Connecticut fisherman and devoted fiance to Lili Taylor’s husky-voiced ditz. The movie follows Taylor and two sisters (sweet Annabeth Gish and dishy Julia Roberts) as they work in a pizza parlor by day and agonize over their romantic choices at night. *Mystic Pizza* is as satisfying as a pie with everything on it. Each member of the marvelous trio has personality, spunk and the ability to withstand a sea-change on her way to adulthood, which is here signified by an ability to know what you want in a guy.

Although *Big Business* is primarily a gimmicky twins-separated-at-birth movie, it also manages to reinforce the old saw that there’s someone for everyone—only he may be living in the wrong city. Bette Midler and Lily Tomlin, in dual roles, play two sets of twins who were mismatched in their cribs at birth. The city twins run a big company; their rural counterparts show up to fight them on a plant closing. Their respective boyfriends, caught in the mistaken-identity crossfire, don’t catch on except to fall more deeply in love; for instance, the miniature-golf champ finds the urban Lily Tomlin more of a soulmate than he did her country cousin (or sister, as it were). Careful editing puts all the twins on-screen at once without seams, but to no avail—*Big Business* is twice as te-

dious as it should be.

Handsome, craggy Paul Hogan is back in “Croc” Dundee II, but this time he can go drown in a swamp and take his sheila (the bland Linda Kozlowski again) with him. The second Croc essays a complicated Colombian drug-smuggling plot that culminates in an endless pursuit through the Australian bush. Formerly everything the modern woman wanted—a semi-literate Tarzan with street smarts who could bring home wild game without going to a gourmet store and foil a mugger without a course in assertiveness training—Mick Dundee has become a lazy self-parody.

## REVIEWED

### *Crossing Delancey*

1988. Amy Irving, Peter Riegert; dir. Joan Micklin Silver. 97m. (PG) His cc \$89.95. LV CX \$24.98. 8 \$29.95. Warner. V image: good.

### *Mystic Pizza*

1988. Julia Roberts, Annabeth Gish; dir. Donald Petrie. 101m. (R) His cc \$89.95. LV also. Virgin. V image: excell.

### *Big Business*

1988. Bette Midler, Lily Tomlin; dir Jim Abrahams. 101m. (PG) \$89.95. Touchstone. V image: good.

### “Croc” Dundee II

1988. Paul Hogan, Linda Kozlowski; co-wr. Hogan; dir. John Cornell. 110m. (PG) His cc Price n.a. Paramount. V image: good.

# Drama



**H**e doesn't command the respect of a certified virtuoso like Dustin Hoffman or Meryl Streep, but Michael Keaton has shown startling versatility of late. There aren't many actors who could pull off both the mad comedy of *Beetlejuice* and the grim realism of *Clean and Sober*—and, even more impressive, play a recovering addict without pandering to audience sympathies.

In this era of "just say no" double-speak, any film depicting the scourge of substance abuse should be taken with a healthy dose of cynicism. Indeed, on paper, *Clean and Sober* reads like a disease-of-the-week TV movie. However, this small story of one man's escape from self-destruction is mightily affecting. At first, Daryl Poynter (Keaton) couldn't be less likable—he's an arrogant, edgy real estate salesman, crazed by cocaine, soaked in bccr and headed straight for hell. When his company gets wise to his embezzling and a date practically dies in his bed after a night of hard partying, you're eager to see the guy go down the tubes.

Somchow, Daryl survives in spite of himself. Without acknowledging his problem, he checks into a detox hospital to avoid the law. Soon he finds himself on the road to recovery, thanks to a stern group leader (Morgan Freeman), fellow patient (Baker) and, later, his Alcoholics Anonymous sponsor (M. Emmet Walsh). In the process, Keaton abstains from cheap sentiment, offering

a hard-nosed portrayal brightened by flashes of humor. Daryl never has a moment of purifying self-discovery and never stops being a pain in the butt to those around him.

The uniformly fine supporting cast follows Keaton's lead, underplaying what could have been a preachy tale. Baker is particularly moving as the sad-eyed steelworker doomed by a bad relationship, while director Caron (*Moonlighting*) wisely keeps the heavy encounters moving at a brisk pace. For his part, Keaton holds the center without evident exertion. At the end of *Clean and*

## REVIEWED

### **Clean and Sober**

1988. Michael Keaton, Kathy Baker; dir. Glenn Gordon Caron. 124m. (R) Hi ss cc \$89.95. LV CX \$29.98. 8 \$29.95. Warner. V image: good.

### **Tucker: The Man and His Dream**

1988. Jeff Bridges; dir. Francis Ford Coppola. 111m. (PG) Hi St cc Price n.a. Paramount. V image: excel.

### **Eight Men Out**

1988. John Cusack, Christopher Lloyd; wr./dir. John Sayles. 120m. (PG) cc \$89.98. Orion. V image: good.

### **Stealing Home**

1988. Mark Harmon, Jodie Foster; wr./dir. Steven Kampmann, Will Aldis. 98m. (PG-13) Hi ss cc \$89.95. LV CX \$24.98. Warner. V image: good.



Against All Odds:  
The Chicago "Black  
Sox" of *Eight Men Out*  
(far left), Jeff Bridges in  
*Tucker* (above) and  
Michael Keaton in  
*Clean and Sober* (left).

*Sober*, Daryl remains a difficult, complex person, which makes his triumph over long odds all the more convincing.

Alas, the odds are too great for the protagonist of *Tucker: The Man and His Dream*, director Francis Ford Coppola's ode to a real-life automotive visionary. According to the film, Preston Tucker tried to give post-World War II America a better, safer and cheaper set of wheels, only to see the Big Three car makers and their political stooges tear his grand design to bits. Jeff Bridges plays this potentially tragic character as a relentless optimist, a grinning, gung-ho crusader going head to head with the establishment. Those with a less romantic bent than Coppola may find Bridges' peppy portrayal grating. His Tucker is a flashy, irresponsible public relations man with little idea of how to realize his innovations—not a con artist (as he was accused of being), but no saint, either.

*Tucker* boasts plenty of attractive elements, including Dean Tavoularis' rich production design, which captures the upbeat spirit of postwar America, Joe Jackson's snazzy score and consistently arresting camera work. Martin Landau cuts a memorable figure as Tucker's anxious money man, and Lloyd Bridges makes a nicely sinister senator. Ultimately, though, this attempt to mount a heroic saga falls flat. *Tucker* comes off as an overbearing fool and his story an empty, if dazzling, exercise in style.

continued on page 90

# Kidvid

**I**ur mailbox has been bulging with new videos for children and teens. Call it a bit of spring cleaning, but this month we're going to catch up with the flood of releases.

## Lamb Chop's Sing-Along, Play-Along

1988. approx. 45m. \$14.95. Fries. Image: good. Ages 2 to 6.

Shari Lewis, her puppet pals—Lamb Chop, Hush Puppy and Charlie Horse—and a crew of kids descend on a local park for fun and games in this award-winning activity tape. Lewis' obvious concern for kids, strong original music by Norman Martin and a troupe of naturally energetic youngsters all add to its success. The bouncy melodies and easy-to-follow instructions make for a nice interactive hodgepodge that encourages participation and repeated viewings. A good entertainment option when spring showers trap your youngest indoors.

## The Little Fox

1987. Anim. 80m. (G) \$39.95. Celebrity/Just for Kids. Image: good. Ages 5 to 9.

Perhaps youngsters in Hungary, where this feature originated, have a more realistic attitude toward the realities of animal life. Still, it's disconcerting to see a brightly illustrated farm-and-forest adventure that acknowledges how animals kill each other for food. Our young fox hero spends most of the time learning how to hunt, and a duck seen in one moment is a pile of bones the next. The fighting sometimes takes on mini-Dynasty proportions, and I still wonder about the wisdom of showing

**From Hungary:**  
*The Little Fox*  
learns to hunt.



Pick Hit: A singing firefly glows in its own spotlight during the delightful *Watchkins Adventure*.

Vic (our hero), who's been separated from his family, walking off with an uncle he'd never met before. These caveats are not intended to dissuade you from an otherwise well-produced feature, but if the hunting scene in *Bambi* gives your little one the shakes, you may want to wait on this one.

## The Greatest Adventure Stories from the Bible: The Nativity

1987. Anim. 30m. \$19.95. Best Film & Video. Image: good. Ages 4 to 10.

The primary conceit of this Hanna-Barbera series sends three teen time-travelers into the past to witness Biblical events. Not a great start, especially when the Third World character seems to exist purely for comic relief. Fortunately, this episode pushes the kids to the background and lets the story of the first Christmas unfold in straightforward fashion. Ably drawn, and featuring the voices of Gregory Harrison, Vincent Price and Roscoe Lee Browne, this *Nativity* is a credible addition to the growing religious video catalog.

## The Watchkins Adventures

1987. Anim. 24m. Hi \$19.95. UMA Entertainment (800-444-1584). Image: excel. Ages 2 to 8.

This unexpected delight, from a small Texas company, presents lessons

about loyalty, self-control, cooperation and other values in highly repeatable animated music videos. (An audio cassette featuring the Watchkins is also available.) A tiny firefly sings a lullaby about self-worth; a cocky rooster crows good morning to a salsa beat. Catchy tunes that run the gamut from Leon Redbone and Elvis Presley to the Andrews Sisters, and a classy production style that doesn't skimp on animation (16 to 20 cels per second, versus 6 to 10, typical of Saturday morning shows) are proof positive that great kidvid can be created by small, caring companies. Seek this one out.

## Denver the Last Dinosaur

1988. Anim. approx. 45m. \$19.95. Fries. Image: good. Ages 3 to 8.

Let's throw all the pre-teen buzzwords into one script, shall we? There are BMX bicycles, skateboarding, rock music and dinosaurs. A group of boys accidentally cracks open an ancient dinosaur egg and out pops Denver, more a big puppy than a prehistoric beastie. A slimy rock promoter and an evil paleontologist both try to trap Denver for commercial gain. The whole lamely animated, predictable script ends happily, of course. The *Denver* syndicated TV series has received a National Endowment for the Arts endorsement, but the home video's inclusion of a commercial for a dinosaur-inspired cereal means it won't get one here. ■

# Directory

## HIGHLIGHTS OF THE MONTH

### Beginner Book Videos

1989. Anim. Adaptations of Dr. Seuss stories: *The Cat in the Hat Comes Back*, *One Fish Two Fish Red Fish Blue Fish*, Dr. Seuss's *ABC*, *Hop on Pop*. 30m. ea. Hi cc \$14.95 ea. Random.

### The Blue Bird

1940. B&W/Color. Shirley Temple, Johnny Russell, Nigel Bruce, Spring Byington; dir. Walter Lang. Intriguing children's fantasy made to compete with *Wizard of Oz*. 83m. Hi ss (simulated) cc \$19.98. Playhouse.

### Clean and Sober

1988. Michael Keaton, Kathy Baker, Morgan Freeman, M. Emmet Walsh; dir. Glenn Gordon Caron. Keaton won glowing notices as shady real-estate hustler hiding out in rehabilitation clinic. 124m. (R) Hi ss cc \$89.95 8 \$29.95. Also Spanish-sub. version. (V only.) Warner.

### Crossing Delancey

1988. Amy Irving, Peter Riegert, Sylvia Miles; dir. Joan Micklin Silver. Romance between bookstore manager, pickle-stand owner. 97m. (PG) Hi ss cc \$89.95 8 \$29.95. Also Spanish-sub. version. (V only.) Warner.

### Diary of a Chambermaid

1964. B&W. Jeanne Moreau, Michel Piccoli; co-wr./dir. Luis Bunuel. Scathing anti-Fascist satire about maid and her eccentric employers on French estate in late 1930s. One of director's best. 97m. Hi sub. \$59.95. Media.

### Dominick and Eugene

1988. Tom Hulce, Ray Liotta, Jamie Lee

How low can they go? **Nelson** plays price-tag mambo with their "Namedropppers" lineup, now a mere \$9.95 per title. The catalogue includes *Silkwood*, *The Day After*, *Children of the Corn*, *Losin' It*, *Hopscotch*, *A Little Night Music*, *Rabbit Test* and *Amityville II*. Among new "Reel Deals" selections reduced to \$19.98 are *Hope and Glory*, *The Princess Bride*, *The Whales of August* and *Living on Tokyo Time*.

**MGM/UA's "Screen Epics II"** promotion features \$29.95 reissues of *New York, New York* (letterboxed and restored to 163m.), *Judgment at Nuremberg*, *Ryan's Daughter* and *King of Kings*.

**Republic** puts up its Dukes and lowers prices with a new John Wayne collection, featuring 12 titles at \$14.95 each: *Dakota*, *Wake of the Red Witch*, *Flame of the Barbary Coast*, *Wheel of Fortune*, *Three Faces West*, *Dark Command*, *In Old California*, *Lady for a Night*, *Lady from Louisiana*, *War of the Wildcats* and double features *Frontier Horizons/The Lawless Nineties* and *The Lonely Trail/Three Texas Steers*.

—SD

## Labels For Less



Liza Minnelli in  
*New York, New York*



Brothers-in-Medicine: Tom Hulce (left) and Ray Liotta portray siblings in *Dominick and Eugene*.

**Curtis**; dir. Robert M. Young. Hulce excellent as retarded man who helps brother pay medical school tuition. 111m. (PG-13) Hi ss cc \$89.98. Orion.

### Eight Men Out

1988. John Cusack, Charlie Sheen, John Mahoney, Christopher Lloyd; wr./dir. John Sayles. Intelligent account of scandalous 1919 World Series. 120m. (PG) Hi \$89.98. Orion.

### The General Died at Dawn

1936. B&W. Gary Cooper, Madeleine Carroll, William Frawley, Akim Tamiroff;

wr. Clifford Odets; dir. Lewis Milestone. Exotic actioner features Cooper as mercenary tangling with Chinese warlord (Tamiroff). 98m. Hi \$29.95. MCA.

### George Burns: His Wit and Wisdom

1989. With Red Buttons, Carol Channing, Morey Amsterdam, Emma Samms. Made-for-video program follows Burns through typical day, ends with stand-up performance. 45m. Hi \$29.98. VidAmerica.

### The Kitchen Tot

1988. Bob Peck, Phyllis Logan, Edwin Mahinda; wr./dir. Harry Hook. Young boy in Kenya at start of Mau-Mau rebellion must choose between loyalty to British or to his people. Absorbing drama. 95m. (PG-13) Hi cc \$79.95. Warner.

### The Little Princess

1939. Shirley Temple, Richard Green, Anita Louise, Cesar Romero; dir. Walter Lang. Temple delightful as British tot left in care of mean headmistress when her father departs to fight Boer War. 93m. Hi ss (simulated) cc \$19.98. Playhouse.

### The Making of a Legend: *Gone with the Wind*

1988. Nar. Christopher Plummer; dir. David Hinton. Cable-TV documentary details film's casting, production, promotion. Screenshot tests with alternate Scarlets are a must-see. 124m. Hi St \$29.95. MGM/UA.

### The March of Time: The Cold War

1988 comp. B&W. Nar. Westbrook Van

See next page for key to abbreviations.

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## DIRECTORY

Voorhis. Documentary programs culled from newsreel series: *Changing Attitudes, Hostility Grows, Peace or War?*, *Time Marches On*. Approx. 90m. ea. Hi \$24.98 ea. Nelson.

**Pee-wee's Playhouse Festival of Fun**  
1989 comp. Paul Reubens; dir. Stephen R.

Johnson. Episodes of inventive TV show: *The Gang's All Here, Stolen Apples, Party, The Cowboy and the Countess, Monster in the Playhouse*. 123m. Hi cc \$79.95. Hi-Tops.

**Reap the Wild Wind**  
1942. John Wayne, Paulette Goddard, Ray Milland, Robert Preston; pr./dir. Cecil B.

DeMille. Hokey, lavish extravaganza with gripping underwater finale: sea salvager competes with lawyer for belle's attentions. 123m. Hi \$29.95. MCA.

### Sports Illustrated: 25th Anniversary Swimsuit Video

1988. How magazine's best-known issue is put together, plus interviews with past models Christie Brinkley, Cheryl Tiegs, Elle Macpherson. 55m. Hi St \$19.99. HBO.

### Sullivan's Travels

1941. B&W. Joel McCrea, Veronica Lake, Robert Warwick, William Demarest; wr./dir. Preston Sturges. Fast, funny satire: Hollywood director, tired of making comedies, decides he'll tour country as a hobo. 91m. Hi \$29.95. MCA.

### Tucker: The Man and His Dream

1988. Jeff Bridges, Joan Allen, Martin Landau, Frederic Forrest, Dean Stockwell; dir. Francis Ford Coppola. Brash inventor battles industry opposition to his sleek, safe car. 111m. (PG) Hi ss cc Price n.a. Paramount.

### Wee Willie Winkle

1937. B&W. Shirley Temple, Victor McLaglen, C. Aubrey Smith; dir. John Ford. Kipling story tailored for Temple: girl in India becomes mascot for Army

## PROGRAM LEGEND

### DATE

Varies according to type of program.

**Films:** original theatrical release.

**Made-for-broadcast:** first telecast.

**Made-for-video:** first release in any format.

**Compilations:** production of collected work.

### FORMAT

All programs are available in Beta and VHS unless noted. All programs on disc are also available on tape unless noted.

**B:** Beta cassette

**V:** VHS cassette

**8:** 8mm cassette

**LV:** LaserVision

videodisc in

**CLV** or

**CAV** format.

### AUDIO

All available audio information is provided. Dolby Noise reduction, used on virtually all VHS tapes, is not noted.

**St:** stereo

**Hi:** Hi-Fi

**ss:** Dolby surround stereo

**cc:** closed-captioned

**CX:** CX encoded

### IMAGE RATING

For theatrical releases, this rating refers to the transfer quality and visual appearance. For non-theatrical programs, it refers to overall visual quality.

**excel.**

**good**

**fair**

**poor**

### ETCETERA

Official MPAA ratings (G, PG, PG-13, R, X) are noted when available. All programs are in color unless noted.

**anim:** animated

**B&W:** black &

white

**cas:** videocassette

**comp:** compilation

**czd:** colorized

**dig:** digital

**dir:** directed by

**dub:** dubbed

**m:** minutes

**n.a.:** not available

**nar:** narrated by

**NR:** not rated

**pr:** produced by

**RE:** reissue

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**TVM:** made for

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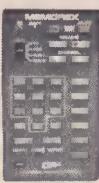
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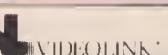
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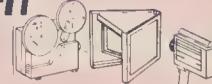


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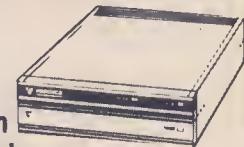


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## DIRECTORY

dir. Marty Ollstein. Killer preys on members of video dating club. 96m. (R) Hi \$79.95. Media.

### The Eclipse

1962. Alain Delon, Monica Vitti, Francisco Rabal; dir. Michelangelo Antonioni. Follow-up to *L'Avventura* and *La Notte*: stockbroker's ambition outweighs his interest in love. Letterboxed. 123m. Hi sub. \$79.95. Connoisseur.

### Into the Fire

1988. Susan Anspach, Olivia D'Abo; dir. Graeme Campbell. Failed rock singer romances barmaid at remote lodge. 88m. (R) Hi V only. \$79.95. Vestron.

### Mayflower Madam

1987. Candice Bergen, Chris Sarandon, Chita Rivera; dir. Lou Antonio. TVM on life of Sydney Biddle Barrows, whose escort service was allegedly front for prostitution. 93m. (NR) Hi \$79.95. Vidmark.

### The Stilts

1984. Laura Del Sol, Fernando Fernan Gomez; co-wr./dir. Carlos Saura. Middle-aged man despairs when lover decides to leave him. 95m. Hi sub. \$59.95. Media.

### A Summer to Remember

1984. James Farentino, Tess Harper, Sean Gerliss, Louise Fletcher; dir. Robert Lewis. Troubled deaf boy hides escaped gorilla from cruel circus owner. 93m. (PG) Hi \$39.95. MCA.

### Walls of Glass (a.k.a. Flanagan)

1986. Philip Bosco, Geraldine Page, William Hickey, Olympia Dukakis; pr./dir. Scott Goldstein. Cabbie dreams of becoming Shakespearean actor. 85m. (R) Hi \$79.95. Media.

## CHILDREN'S

### Baby, Take a Bow

1934. B&W. Shirley Temple, James Dunn, Claire Trevor; dir. Harry Lachman. Temple's star debut: tot clears dad of false criminal charge. 76m. Hi St (simulated) cc \$19.98. Playhouse.

### Bright Eyes

1934. B&W. Shirley Temple, James Dunn, Jane Darwell; dir. David Butler. Foster parents battle for custody of orphan girl. 90m. Hi St (simulated) cc \$19.98. Playhouse.

### Captain January

1936. B&W. Shirley Temple, Buddy Ebsen, Guy Kibbee; dir. David Butler. Truant officer deems lighthouse keeper unsuitable guardian for girl he saved from shipwreck. 76m. Hi St (simulated) cc \$19.98. Playhouse.

### Mac and Me

1988. Christine Ebersole, Jonathan Ward, Jade Cagney; co-wr./dir. Stewart Raffill. Paging E.T.: suburban family helps lost alien return home. 99m. (PG) Hi ss cc \$89.98. Orion.

### Our Little Girl

1935. B&W. Shirley Temple, Joel McCrea; dir. John Robertson. Parents' estrangement prompts moppet to run away. 65m. Hi St

(simulated) cc \$19.98. Playhouse.

### Sing-Along Story Songs

1989. Host Don Cooper. Puppets join animated characters in musical versions of *The Three Little Pigs*, *Tortoise and the Hare*, more. 30m. Hi V only. \$9.95. Random.

### Stand Up and Cheer

1934. B&W. Warner Baxter, Madge Evans, James Dunn, Shirley Temple; dir. Hamilton McFadden. Government sponsors revue to cheer Depression-era audiences. 69m. Hi St (simulated) cc \$19.98. Playhouse.

### Susannah of the Mounties

1939. B&W. Shirley Temple, Randolph Scott, Victor Jory; dir. William A. Seiter. Shirley helps Canadian Mounties settle spat with Indians. 79m. Hi St (simulated) cc \$19.98. Playhouse.

## MUSIC

### Aretha Franklin: Queen of Soul

1988. Color/B&W. Survey of singer's career features rare performance footage, interviews with Lou Rawls, Smokey Robinson, Keith Richards, Ray Charles, Dionne Warwick, George Michael, Whitney Houston. 60m. Hi \$19.95. Pacific.

### A Date with Judy

1948. Wallace Beery, Jane Powell, Elizabeth Taylor, Carmen Miranda, Xavier Cugat, Robert Stack; dir. Richard Thorpe. Cheerful musical comedy of teenage girls' friendship, romantic rivalry. 114m. Hi cc \$19.95. MGM/UA.

### George Jones—The Living Legend In Concert

1987. Country singer performs "He Stopped Loving Her Today," "Who's Gonna Fill Their Shoes," more. 60m. Hi St V only. \$19.95. Fox.

### Meet the Raisins!

1989 comp. Anim. TV special starring claymation figures first seen in cereal ads. 27m. Hi ss V only. \$14.98. Atlantic.

### Nezmusic

1989 comp. Music videos by Michael Nesmith: "Rio," "I'll Remember You," 5 more. 30m. Hi St \$9.95. Pacific.

## SOURCES

Tapes and discs are not available for sale directly from companies listed unless the phone number given specifies "orders."

**Atlantic** Video, 75 Rockefeller Plaza, New York, NY 10019; 212-484-6430.

**Cannon** Video, 640 San Vicente Blvd., Los Angeles, CA 90048; 213-658-2198.

**CBS/Fox** Video, 1211 Sixth Ave., New York, NY 10036; 212-819-3200.

**Connoisseur** Video, 8455 Beverly Blvd., Los Angeles, CA 90048; 213-653-8873; orders 800-356-3577.

**The Criterion Collection**, 2139 Manning Ave., Los Angeles, CA 90025; 213-451-1383, orders 800-446-2001, in CA 800-443-2001.

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|--|---|
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| <input type="checkbox"/> TV monitor/receiver | <input type="checkbox"/> video camera/camcorder             |
| <input type="checkbox"/> Projection TV       | <input type="checkbox"/> Other audio equipment              |
| <input type="checkbox"/> A/V system          | <input type="checkbox"/> Prerecorded videotapes             |

2. How many prerecorded videotapes have you purchased in the last 12 months?

- |                                       |                               |
|---------------------------------------|-------------------------------|
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| <input type="checkbox"/> 21-25        | <input type="checkbox"/> 3-5  |
| <input type="checkbox"/> 16-20        | <input type="checkbox"/> 1-2  |
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3. If you own prerecorded videotapes, please indicate their format.

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4. Are you currently a subscriber to VIDEO?     Yes     No

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31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
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166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195

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dir. Marty Ollstein. Killer preys on members of video dating club. 96m. (R) Hi \$79.95. Media.

## The Eclipse

1962. Alain Delon, Monica Vitti, Francisco Rabal; dir. Michelangelo Antonioni. Follow-up to *L'Avventura* and *La Notte*: stockbroker's ambition outweighs his interest in love. Letterboxed. 123m. Hi sub. \$79.95. Connoisseur.

## Into the Fire

1988. Susan Anspach, Olivia D'Abo; dir. Graeme Campbell. Failed rock singer romances barmaid at remote lodge. 88m. (R) Hi V only. \$79.98. Vestron.

## Mayflower Madam

1987. Candice Bergen, Chris Sarandon, Chita Rivera; dir. Lou Antonio. T.V.M. on life of Sydney Biddle Barrows, whose escort service was allegedly front for prostitution. 93m. (NR) Hi \$79.95. Vidmark.

## The Stilts

1984. Laura Del Sol, Fernando Fernan Gomez; co-wr./dir. Carlos Saura. Middle-aged man despairs when lover decides to leave him. 95m. Hi sub. \$59.95. Media.

## A Summer to Remember

1984. James Farentino, Tess Harper, Sean Gerlis, Louise Fletcher; dir. Robert Lewis. Troubled deaf boy hides escaped gorilla

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(simulated) cc \$19.98. Playhouse.

## Sing-Along Story Songs

1989. Host Don Cooper. Puppets join animated characters in musical versions of *The Three Little Pigs*, *Tortoise and the Hare*, more. 30m. Hi V only. \$9.95. Random.

## Stand Up and Cheer

1934. B&W. Warner Baxter, Madge Evans, James Dunn, Shirley Temple; dir. Hamilton McFadden. Government sponsors revue to cheer Depression-era audiences. 69m. Hi St (simulated) cc \$19.98. Playhouse.

## Susannah of the Mounties

1939. B&W. Shirley Temple, Randolph Scott, Victor Jory; dir. William A. Seiter. Shirley helps Canadian Mounties settle spat with Indians. 79m. Hi St (simulated) cc \$19.98. Playhouse.

## MUSIC

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1988. Color/B&W. Survey of singer's career features rare performance footage, interviews with Lou Rawls, Smokey Robinson, Keith Richards, Ray Charles, Dionne Warwick, George Michael, Whitney Houston. 60m. Hi \$19.95. Pacific.

### A Date with Judy

1948. Wallace Beery, Jane Powell, Elizabeth

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**HBO Video**, 1370 Sixth Ave., New York, NY 10019; 212-977-8990.

**Image Entertainment (Videodiscs)**, 6311 Romaine St., Hollywood, CA 90038; 213-468-8867.

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**MCA Home Video**, 70 Universal City Plaza, Universal City, CA 91608; 818-777-4315.

**Media Home Entertainment**, 5730 Buckingham Pkwy., Culver City, CA 90230; 213-216-7900.

**MGM/UA Home Video**, 10000 Washington

Blvd., Culver City, CA 90232; 213-280-6000, orders 800-443-5500 ext. 798.

**Nelson Entertainment**, 335 N. Maple Dr., Beverly Hills, CA 90210; 213-285-6000.

**Orion Home Video**, 540 Madison Ave., New York, NY 10022; 212-888-4500.

**Pacific Arts Video**, 50 N. La Cienega Blvd., Beverly Hills, CA 90211; 213-657-2233.

**Paramount Home Video**, 5555 Melrose Ave., Los Angeles, CA 90038-3197; 213-468-5000.

**Pioneer Artists**, 2265 East 220 St., Long Beach, CA 90810; 213-835-6177.

**Playhouse Video:** see **CBS/Fox.**

**Random House Home Video**, 201 East 50

St., New York, NY 10022; 212-751-2600.

**Republic Pictures Home Video**, 12636 Beatrice St., Los Angeles, CA 90066-0930; 213-306-4040.

**Vestron Video**, Box 10382, Stamford, CT 06901; 203-978-5400; orders ext. 2652.

**VidAmerica**, 235 East 55 St., New York, NY 10022; orders 212-355-1600 ext. 335.

**Vidmark Entertainment**, 2901 Ocean Pk. Blvd., Santa Monica, CA 90405-2906; 213-829-8877.

**Virgin Vision**, 6100 Wilshire Blvd., Los Angeles, CA 90048; 213-857-5200.

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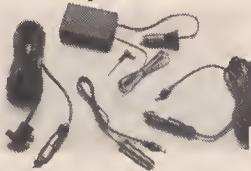
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# EDITOR'S CHOICE

continued from page 74

hapless bounty hunter (who, coincidentally, has a score to settle with the mobster) hired by a double-crossing L.A. bail bondsman to find Mardukas and bring him back. The pair is forced into an unwanted partnership and sent on a

madcap cross-country race — using cars, trains, buses and aircraft — with frequent disruptive appearances by mob hitmen, the FBI and a rival bounty hunter. If any or all of this sounds familiar, it's probably because movies (like *Planes, Trains and Automobiles* and *Beverly Hills Cop*) and TV shows (*Miami Vice*, *Moonlighting*, etc.) have covered the same ground countless times.

De Niro and Grodin are both excel-

lent, fleshing out their characters with enthusiasm and finesse. The supporting cast (especially Yaphet Kotto, John Ashton and Joe Pantoliano) are also swell, and the direction mixes humor, blazing action — including picturesque car chases and spectacular helicopter maneuvers — and pathos skillfully. The only problem is that *Midnight Run* is completely without laughs. Grodin's neurotic nudging and De Niro's salty exasperation are fine starting points, but writer George Gallo should have given them something clever to say. Occasional attempts at jokes prove the production's risible intentions, but supposedly funny lines land harmlessly, as if being repeated second-hand.

Nicolas Roeg's *Track 29* could also be described as previously owned, considering how much it resembles his *Man Who Fell to Earth*. In place of David Bowie, this surrealistic fantasy stars the talented Gary Oldman as Martin, a mysterious being who arrives in a southern town and attaches himself incestuously to Linda (Russell), a woman trapped in an unhappy marriage with the indifferent and dishonest Dr. Henry Henry (Lloyd).

Loading the film with sexual flashbacks, model train symbolism, murder and mayhem, Roeg attempts to turn this small, pointless stew into full-blown Tennessee Williams-style drama. The acting is hammy, the writing pedestrian and the confused plot difficult to follow. Those easily intimidated by pretension may find ways to get around *Track 29*'s shortcomings; everyone else should merely get off the train before the lights go down.

# DRAMA

continued from page 76

John Sayles' sprawling *Eight Men Out* does a better job of showing little guys under the heel of the system. This straight retelling of baseball's 1919 "Black Sox" scandal, when the favored Chicago White Sox took bribes to throw the World Series, offers grit instead of pizzazz. Without excusing the players, Sayles pictures them as not-too-savvy participants in a chaotic carnival, pressured by the gamblers and the Sox's miserly owner, badgered by the press and alternately worshiped and reviled by the fans.

*Eight Men Out* falters in the clutch by attempting to cover too many bases, but it's an honorable misfire. Among the standouts in the crowded lineup are David Strathairn, as the long-faced star

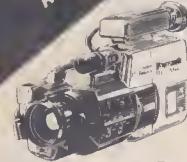
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90 VIDEO MAY 1989

pitcher who chooses graft after being cheated by the boss, and John Cusack, playing the hustling third baseman who can't bring himself to lay down. Charlie Sheen has little to do; Studs Terkel and Sayles himself shine as wisecracking journalists. Though the dramatic force is blunted, *Eight Men Out* still offers an intriguing look at a notorious episode in baseball history.

Ostensibly about baseball as well, *Stealing Home* is actually an inept, often laughable coming-of-age yarn. Mark Harmon plays Billy Wyatt, a failed minor leaguer inspired to return to the game after the suicide of childhood friend Katie Chandler (Foster). In addition to suffering from drippy, self-conscious dialogue, the film repeatedly employs flashbacks within flashbacks, creating confusion compounded by the casting. Although Billy is portrayed by three different actors, Blair Brown plays his mother throughout, and the attempt to make her look two decades older than Harmon is an ill-advised howler. There's also the matter of Billy toting around an urn containing Katie's ashes for much of the film (never mind why), which is just goofy. ■

## SONY CAMCORDER

continued from page 27

are a hi-fi/wind switch, jacks and DC-out for an external microphone, an earphone jack and a minijack for the control L remote.

Clustered around a comprehensive display at top front left are buttons for date, time, zero memory, counter reset, auto/manual focus, white balance selector, sensitivity and shutter speed and an auto lock slide switch. A rotary iris control is operated by a thumbwheel on the forward edge of the camcorder. At the bottom front are buttons for index mark (while recording), one-shot auto focus in manual mode, a white balance activator and a fader (triggered by the run/stop).

At the top rear are superimposer controls for title 1, title 2, memory and color/mode and a slide catch to release the battery. A Hi8 mode switch in the compartment below lets you record standard 8mm signals on a Hi8 cassette. Buttons for adjusting slow/still playback are also present, as are input and output jacks for S-video, video and audio.

The viewfinder includes a removable magnifying hood with a focusing ring. The viewfinder assembly slides back for comfortable shooting and tilts upward for low angle shots. On the right

is a control area with buttons for index mark, search, erase, frame advance, slow, rewind, play, fast forward, stop, pause and data screen, and slide switches for record, edit and eject.

Toward the front is the VTR/off/camera switch and near the left edge is a +/- edit search rocker. The lens has manual focus and zoom rings and a lock for the macro range on the zoom lever.

**Operation.** Using the CCD-V99 is

less difficult than it looks. You may be daunted by the unusually large number of buttons, but not all are operational at the same time. For example, you only use the manual focus, white balance or iris/sensitivity controls if the camcorder "asks" for help or if you have some creative need.

In record mode, the top panel continues on page 110  
chart on page 108



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- Works on all types of VCRs, TVs, and Monitors
- Light weight (8 ounces) and Compact (1x3.5x5")
- Beautiful deluxe gift box
- Uses a standard 9 Volt battery which will last 1-2 years.
- Similar units sold elsewhere for \$99 or more!
- UNCONDITIONAL 30 DAYS MONEY BACK GUARANTEE
- 1 YEAR WARRANTY
- FAST UPS DELIVERY

Air Shipping available

For additional information, circle No. 31 on Reader Service Card.

## LEARN VCR CLEANING/MAINTENANCE/REPAIR

EARN UP TO \$1000 A WEEK WORKING PART TIME FROM YOUR OWN HOME!



NO Knowledge  
of Electronics  
Necessary.  
NO Special  
Tools or  
Equipment  
Needed.

### THE MONEY MAKING OPPORTUNITY OF THE 1990'S

If you are able to work with common small hand tools . . .

If you possess average mechanical ability, and have a VCR on which to practice and learn . . . then we can teach YOU VCR maintenance and repair!

FACT: up to 90% of ALL VCR malfunctions are due to simple MECHANICAL or ELECTRO-MECHANICAL breakdowns!

FACT: over 77 million VCRs in use today nationwide! Average VCR needs cleaning/maintenance or repair every 12 to 18 months!

VIEJO'S 400 PAGE TRAINING MANUAL (over 500 photos and illustrations) AND COMPANION VIDEO TRAINING TAPE REVEALS THE SECRETS OF VCR MAINTENANCE AND REPAIR - "REAL-WORLD" INFORMATION, THAT IS NOT AVAILABLE ELSEWHERE! ALSO INCLUDES ALL THE INFO YOU'LL NEED REGARDING THE BUSINESS SIDE OF RUNNING A SUCCESSFUL SERVICE BUSINESS!

FREE INFORMATION  
CALL TOLL FREE 1-800-537-0589

Or Write to: Viejo Publications • 3540 Wilshire Blvd.  
Suite 310, Dept. VM • Los Angeles, CA 90010

For additional information, circle No. 32 on Reader Service Card.

## Competitive Camera

Hours: Mon.-Wed. 9-6,  
Thurs. to 7, Fri. to 2:30,  
Sunday 9-4.

363 Seventh Avenue • New York, N.Y. 10001 • (212) 868-9175

Order Toll Free  
**1-800-544-5442**  
Competes with the Lowest Prices

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For Information Call (212) 868-9175

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Master C-50  
VHS-C Camcorder

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• Multi-dimensional autofocus system  
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Master-Series Camcorders

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CV-T65  
LOW PRICE

• Color Viewfinder • Built-in Monitor  
Speaker • Character Generator • Low Light

CV-T70 VHS-Digital . . . Call

CV-T80 E1S . . . Call

• Money Back Guarantee on all Mail Orders

Discount Catalogue \$2.00  
FREE with Purchase

If not completely satisfied with purchase return within 10 days for FULL refund 24 hour shipment for orders with M.O. or Certified Check. Visa and MasterCard orders accepted by phone or mail. Min credit card order \$25 All prices are subject to availability and may change without notice

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### SONY



Sony VHS —  
In Stock

Sony CCD-F40 AF  
New 8mm Handycam

Call

Authorized Sony Dealer  
We carry the complete system of  
the latest in Sony's innovative  
video technology

Call for our low prices

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CC-250 VHS . . . Call

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VN-830 8mm . . . Low Price

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ECR-8S

Special

\$849.95

Elmo ECR-8S 8mm Camcorder

• CCD Image Sensor • Autofocus •

Zone Focus Selection • HQ • High

Speed Electronic Shutter • 6 I Zoom

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Lowest Prices Ever !

• AUTOFOCUS AT LOW

• 7 LUX & 6X ZOOM \$779.95

• 2.9 lbs.

Vivitar Magic-8 . . . Call

Minolta 8-220 . . . Call

Pentax PV-C850 . . . Call

Sony CCD-F30 New . . . Call

Sony CCD-F40 New . . . Call

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Kyocera KD-1700 . . . 879.95

Ricoh R-620 . . . In-Stock

OLYMPUS 8mm CAMCORDER

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Special

\$949.95

OLYMPUS VX-540S

Super VHS Camcorder

• CCD High Resolution Imaging • BX •

Digital Special Effects • Indexing •

Flying Erase Head . . . Call

VX-406 VHS w/Char Gen . . . Call

VX-406 VHS w/Char Gen . . . Call

### CABLE TV SPECIALS CONVERTERS

JERROLD: OZR-301C-68 Channel Wireless.....\$199.95

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OAK: N-12 Mini-Codes.....\$89.95

N-12 Mini-Codes Vari Sync.....\$99.95

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VM12 Mini-Code Substitute.....\$139.95

JERROLD: 400 & 450 Handheld Transmitter.....\$29.95

HAMLIN: MLD-1200 Channel 2 or 3.....\$99.95

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OAK: VM12 Mini Code Substitute with Vari-Sync.....\$69.95

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ALL UNITS GUARANTEED QUANTITY PRICES AVAILABLE

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## NEW!! ELECTRONIC IMAGING GROUP

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Des Plaines, IL 60018  
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The following pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

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The entire section is perforated at the spine so that it can be removed.

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To gain access to these pages, tear off the perforated outside edge.



**100%  
IRONCLAD  
GUARANTEE**



If you aren't 100% satisfied, simply return the merchandise in the same condition you received it within 10 days, and we will refund your money... no questions asked!

DIVERSE INDUSTRIES, INC.

PLEASE SEND ME  
**ANTHONY SPINELLI'S  
SWEAT & I WANNA  
BE A BAD GIRL**

#FV-1238

Beta    VHS

ONLY \$19.95!

PLUS \$3.00 POSTAGE & HANDLING  
IN CALIF. ADD 6% SALES TAX

**ORDER BY PHONE**

VISA MASTERCARD OR VISA ONLY  
3AM-5PM (PT) MON-FRI

**1-818-782-7206**

For additional information, circle No. 33 on Reader Service Card.

# THE BEST VIDEO OFFER EVER!

**TWO ALL NEW FEATURES FOR LESS THAN \$10 EACH!**

WE'RE MAKING THIS SUPER OFFER TO INTRODUCE YOU TO DIVERSE INDUSTRIES, THE BEST ADULT VIDEO COMPANY IN AMERICA! THESE GREAT VIDEOS SELL FOR \$79.95 EACH IN STORES!

"**I WANNA BE A BAD GIRL**" — This scorcher starring Colleen Brennan, Porsche Lynn and many more will blow you away with its masterful mix of wit, passion, intrigue and powerful erotic adventure. A must have! 82 minutes

"**SWEAT**" — Amber Lynn, in her greatest performance, absolutely sizzles with John Leslie, Nina Hartley, Jamie Gillis and Buffy Davis in this steamy romp featured as Hustler's Video Of The Year! 80 minutes

**ONLY \$19.95!**  
PLUS \$3.00 POSTAGE & HANDLING  
#FV-1238

**FOR BOTH VIDEOS!**



VISA	MasterCard	Discover	Interbank
Check	Check	Check	Check
MUST BE MINIMUM OF 18 YEARS OLD			

DO NOT ALTER THIS AFFIDAVIT! I DECLARE THAT I AM AN ADULT BEING 18 YEARS OF AGE OR OVER. I desire to receive sexually oriented advertising from Diverse Industries, Inc. and/or its agents and/or anyone else to protect me against receipt of sexually oriented advertisements.

Signature \_\_\_\_\_ Age \_\_\_\_\_

Print Your Name \_\_\_\_\_

Address \_\_\_\_\_ Apt. \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

DIVERSE INDUSTRIES, INC. DEPT. V589  
14622 Lanark St., Van Nuys, Calif. 91402

# ADULT MAIL ORDER MALL

# 212 HOT VIDEOS

ONLY

**19¢**  
EA. IN CITY



SEX KITTEN



BROWN SUGAR

## SATISFACTION GUARANTEED!

We guarantee these videos to be brand new—no rentals, rejects or flaccid videos.



REAR DELIVERY



D-CUP FANTASY

- IT'S SO BIG
- HEAD HUNTER
- SO HOT
- HOT CUTS
- CUM ALL OVER
- TWIN JERK OFF
- PORN STARS
- CUM CRAZY
- LEAKING LOINS
- HARD & READY
- ONE NIGHT STICKS
- BLONDE SEX
- SPIRITS OF LOVE
- ASS DADDY
- HOT RODS
- RUMP ROMP
- SEX STROKES
- JOCKS & JUGGS
- WET SHOWS
- PORNO QUEENS
- TEASE ME
- PORN STARS
- DOUBLE HEADER
- DEEP N HARD
- SUCK MY BALLS
- FOO GUNG
- SOAK MY TITS
- SEX PACK
- COCK FEST
- CLAM DUNK
- SUCKATHON
- ROUGH RIDERS
- READING PORN
- PUMPING JEMM
- BACKDOOR AFFAIR
- BOTH HOLDS
- BEACH CLEVER
- RIDE ME
- EAT ME
- DEEP THROAT
- LICKING COCK
- BITTERING RAM
- DEEPEEE DEEPEEE
- SALAMI SUCK OFF
- SQUIRTERS
- TIGHT TWISTS
- CUT LICK
- ALL THE WAY IN
- WET & WILD
- HOT & PINK
- CHEERLEADERS
- MAKE ME CUM

- ORAL NYMPHS
- ANAL BABES
- DILDO DADS
- GROUP JERK
- EXPLODING SEX
- ANAL ALLEY
- BANGING & JUICING
- RECTUM WRECKERS
- HARLEM HONEYCS
- X-RATED RUMPIES
- DILDO DADS
- KING-SIZE BOOBS
- SHIMMED & SEXY
- PLUGGED UP
- VAGINA STUDS
- TINGLING TUSHIES
- TITANIC TITS
- COCKY COCONUTADS
- SPERM BANK
- SEX STARVED
- FACE ACTION
- COCKS
- WET HUMP
- BIG BLACK LOADS
- BALL BUSY
- COCK BLOW
- SPURTING LOADS
- SHOT ON MY DICK
- BLACK HEAD
- LIQUID LIDS
- SUCK MY BOOBZ
- SNATCH MY CUCK
- BIG CUM
- PUSSY PLEASE
- FREAKY FOUR SOME
- COCKY COOKIES
- SHOOT IT ALL
- NO HOLES BARRED
- KING SIZE
- SO BIG HEAD
- SPREAD PUSSY
- CREAMY OREO
- BLACKWHITE TITS
- IN & OUT
- LUST TRIANGLE
- 69 ACTION
- PUSSY DIVINE
- 3-4 PLACE
- EAT MY PUSSY
- GAZOGONAS
- LICK MY HOLE

- GANG BANG
- ASS JACK
- COCKLESS CADS
- ROUND ROUND
- BUTT SLAMMERS
- CUM BATH
- COCK & TONGUE
- ADULT FUN
- NITE DEPOSITS
- COCKY COOKIES
- MILK MAID
- MASSIVE MANHOOD
- STROKERS WILD
- ROLLER COASTER
- HORNY HOUSEWIVES
- MAMMOTH MOUNDS
- JUICY PANTIES
- COCKY COOKIES
- HOTEL HOOKERS
- OPEN & WILLING
- NITE TWEAK
- HOT TWEAK
- BLACK BUSTERS
- WOMB BROOM
- TONGUE TONGUES
- COCKY COOKIES
- TONGUE PROBES
- PUMPING SEX
- COCKY COOKIES
- PINK PLEASIES
- SHOOT YOUR STUFF
- HORNY SLUTS
- COCKY COOKIES
- PINK TUNNEL
- GROUP GROPE
- POOPNEST
- COCKY COOKIES
- COCKY COOKIES
- TAKE IT ALL
- RAMMED REAMS
- FINGER FANTASY
- COCKY COOKIES
- COCKY COOKIES
- UP SERVICE
- TRIPLE SEX PLAY
- FOUL MOUTH LOVE
- COCKY COOKIES
- COCKY COOKIES
- KNOBS & KNOCKERS
- SALINA SEX
- COCKY COOKIES
- COCKY COOKIES
- CUM BATH
- BUSH WHACKER
- KING DONG

10 VIDEOS ADD \$2  
24 VIDEOS ADD \$3  
57 VIDEOS ADD \$4  
115 VIDEOS ADD \$5  
212 VIDEOS ADD \$6

OUR PRICES:  
ANY 10 FOR \$12  
ANY 24 FOR \$18  
ANY 57 FOR \$26  
ANY 115 FOR \$32  
ALL 212 ONLY \$40

POSTAGE  
&  
HANDLING

NAME \_\_\_\_\_

Addr/Apt # \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

B-Dates/Sign \_\_\_\_\_

# THIRTY-SIX FREE VIDEOS!!

FOR YOUR NAME & ADDRESS  
ALL YOU PAY IS P&H  
JUST \$9.95 TOTAL

- |  |  |
|--|--|
| <input type="checkbox"/> LAURYL CANYON   | <input type="checkbox"/> KEISHA        |
| <input type="checkbox"/> SHARON KANE     | <input type="checkbox"/> PAIGE LYN     |
| <input type="checkbox"/> TAYLOR SWAN     | <input type="checkbox"/> EBONY AYES    |
| <input type="checkbox"/> STORMI          | <input type="checkbox"/> BLONDY BEE    |
| <input type="checkbox"/> MICHELLE MATTEL | <input type="checkbox"/> BRANDY WINE   |
| <input type="checkbox"/> BRUNNIE         | <input type="checkbox"/> BUFFY DAVIS   |
| <input type="checkbox"/> LAUREN          | <input type="checkbox"/> JULIA PASSION |
| <input type="checkbox"/> LAUREL LEI      | <input type="checkbox"/> GAIL FORCE    |
| <input type="checkbox"/> PAMMY DOWNS     | <input type="checkbox"/> CARA LOFT     |
| <input type="checkbox"/> ERICA BOYER     | <input type="checkbox"/> NINA LYNN     |
| <input type="checkbox"/> SEKA            | <input type="checkbox"/> LOIS ARIES    |
| <input type="checkbox"/> SAHARA          | <input type="checkbox"/> FRANKI LEIGH  |
| <input type="checkbox"/> MARINA          | <input type="checkbox"/> LEAH LYONS    |
| <input type="checkbox"/> FALCON          | <input type="checkbox"/> MICHEL RYAN   |
| <input type="checkbox"/> OHHS            | <input type="checkbox"/> PAT NIMO      |
| <input type="checkbox"/> VHS             | <input type="checkbox"/> AJA           |
| <input type="checkbox"/> BETA            | <input type="checkbox"/> DANIELLE      |

JUST SEND \$9.95 TO P&H  
UNIVERSITY OF P&H  
PO BOX 370 NEW BUFFALO MI 49117-0370  
MUST BE 18 TO ORDER.

# FREE CATALOG



- XXX VIDEOS
- MAGS
- MARITAL AIDS
- ALL COLOR
- 40 PAGES

## SEND FREE CATALOG

YOUR COMPLETE SOURCE FOR  
ADULT ENTERTAINMENT!  
WRITE OR CALL NOW FOR YOUR  
FREE COPY!

## SPECIAL OFFER

FOR NEW CUSTOMERS

150 Minute Video Catalog of previews of  
105 different hardcore movies (uncensored)

#VCT 1 \$9.95 (Refunded on your next order)

I'd like Superstar Preview Videos featuring  
20 sex stars in hardcore action (uncensored)  
120 Min.

#PRV 1 \$9.95 (Refunded on your next order)

VHS  BETA

Add \$4 P&H for videos only

Must be 18 yrs old to order

CALL NOW TOLL FREE

**800-874-8960**

**Leisure Concepts** XV Dept. H59  
PO Box 1900 Gary, IN 46409

USE ENTIRE AD TO ORDER

The Video Buffs Dept. H59  
PO Box 5 Michigan City, IN 46360

Rush Name Indicated, I enclose \$1.00 plus P&H

I CASH  CHECK  MONEY ORDER

All packages sent in full quadruplicate in US funds only

No foreign COD's  COD I enclose \$8 extra, plus P&H

Please specify format  BETA  VHS

I am over 18 years old and request this material

ADD \$2 for Insurance and First Class Handling

ALL MODELS ARE 18 OR OLDER! CUSTOMER SERVICE INQUIRIES ONLY 219-981-2274

# 52 FEATURE FILMS ON 90 MINUTE CASSETTES, ONLY... 99¢

EACH IN  
QUANTITY

What You See Is What You Get... **NO SUBSTITUTIONS!! GUARANTEED...** or your money back!  
 Now choose from 52 family adult videos for as low as 99¢ each in quantity. Every 90 minute tape is jammed full of the hottest and hardest sex imaginable, featuring hundreds of famous stars & nasty newcomers. We guarantee that you will receive the great movies listed...  
 Also, this offer comes with no strings attached or further obligations, we're convinced that once you see the great products and prices, you'll become one of our valued customers! ALL MODELS 18 YEARS OF AGE OR OVER.



Taata Oi Meny



Pretty As You Feel



Educating Nina



Beat Of Atom



Like A Virgin



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Heavenly Desires



Bikini White Bre



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Taxi Girls



Cagney & Stacey



Like A Virgin II



Super Model Go LA



Sperm Busters



RX For Sex



Spy's



Strange Bedfellows



Joanna Storm On Fire



Cheerleader Academy



Heidi A



Tax Girls II



Two To Tango



Fast Girls



Sugarpussy Jams



Woman In Window

Additional Titles Not Pictured:

- CASINO OF LUST
- NEVER SAY NO
- CRAVING FOR DATING
- TERMINAL RUNAWAYS
- PLEASURE SEEKERS
- UNDER THE TABLE

- DEEP CHILL
- SEX SCORCHERS
- CRAVING LESBIANS
- WOMEN IN UNIFORM
- FRESHMAN FANTASIES
- CASH LOAD
- SURFSIDE SEX
- VIRGIN HEAT
- LUST POSITION
- CRUSHES
- SEDUCE ME TONIGHT
- PLEASEURE DO DEEP
- SPREADING JOY
- SEXUAL PURSUIT
- HARLEQUIN AFFAIR
- C-HUNT
- S-SERIE'S PORN
- LIGHT ON THE WILD SIDE
- PLEASEURE DO WET
- MEDICINE
- LUBE JOBS

Rush items indicated, I enclose \$ \_\_\_\_\_ including P-H.  
 Check  MO  CASH, as payment in full,  
 Canadians remit in US funds only.

Check Selections, &  
 send Remittance to

**FANTASTIC FEATURES II** Dept. HSS  
 PO BOX M827, GARY IN 46401-0827

USE ENTIRE AD TO ORDER! **BONUS!** Order all 52 and receive 120 Cumshot Tape FREE!

**OUR SUPER PRICES...**

- ANY 5 FOR \$15
- ANY 15 FOR \$25
- ANY 35 FOR \$38
- ALL 52 FOR \$51

**POSTAGE, HANDLING...**

- 5 Videos \$3
- 15 Videos \$4
- 35 Videos \$5
- 52 Videos \$6

**INDICATE...**

- VIDEO
- FORMAT:
- VHS
- BETA

City \_\_\_\_\_

State/Zip \_\_\_\_\_

B'day/Sign \_\_\_\_\_

\$2 Postage, Handling, 100% Guaranteed Delivery Ins.

# THE Video SERVICE

AS LOW AS  
1¢  
each!



WE'RE LOOKING  
FOR ACTIVE  
BUYERS OF  
GENUINE  
ALL-MALE  
SEX  
VIDEOS!!!

## ON 60 MINUTE CASSETTES

In order to further expand our list of satisfied customers, we've cut out the middleman to bring you a most unusual offer. We are willing to give you the hottest collection of videos ever assembled for an unbelievable 1¢ each, plus shipping costs! This will entitle you to receive regular discounts on new hardcore releases and specialty videos from our giant catalog. This offer comes with no strings attached, and no threatening letters in the future. So stop paying top dollar for your XXX entertainment, and start buying direct from The VIDEO SERVICE!

**YOU'LL RECEIVE THESE  
42 HOT HITS...**

BUTT SLAMMERS	HEAVY LOADS
BLACK ASS FUCK	BLOW JOBS
SLICK FIST	ANAL LUST
FIST FUCKERS	KING KONG COCK
ROUND POUND	BEEF STROKEDOFF
GROUP JERK	GROUP GROPE
CUM ON MY FACE	ASS PLUGGERS
SHOOT IT ALL	MAKE ME CUM
STROKE JOB	THIS LOADS FOR YOU
PETER EATER	BUTT REAMERS
LICKING LOADS	DOUBLE FUCKERS
TAKE IT ALL	GANG JERK OFF
ALL THE WAY IN	TEN INCH CLUB
TWIN JERK OFF	FILL THE CUP
ERUPTING CUM	ON THEIR OWN
CUM SUCKER	BOTTOMS UP
ANAL PLUNGE	WET SHORTS
DEEPER THOAT	DEEPER BOYS
SUCK THIS DICK	UP ALL NIGHT
UP HIS BUTT	STAINED SHEETS
GREASE THE PALM	BEND OVER

**BONUS!**

**90 CUMSHOT VIDEO  
FREE!!!!**

If you Order within  
the next 30 days...

We enclose \$25 (that's 1¢ plus 59¢ each for shipping).  
 Canadians add \$10, remit in US funds only.  
 Send to **THE VIDEO SERVICE, Dept  
PO BOX M827, GARY, IN 46401-0827**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State/Zip \_\_\_\_\_

Signature \_\_\_\_\_

I am over 19 years of age. Specify  MHS  BETA

For additional information, circle No. 36 on Reader Service Card

YES! Rush my 42 Videos  
 I understand if my order  
 is placed within 30 days, I  
 receive the CUMSHOT video  
 absolutely FREE!!

Understand if my order  
 is placed within 30 days, I  
 receive the CUMSHOT video  
 absolutely FREE!!

# MAIL-ORDER GUIDELINES

At VIDEO Magazine, we believe our readers should get what they order from our mail-order advertisers at the prices indicated and in a timely fashion. We stand behind that belief by taking steps to determine that an advertiser is reputable and reliable before accepting an advertisement. Additionally, if we learn that an advertiser engages in a regular pattern of unfair or improper business practices, we will deny that advertiser the opportunity to advertise in VIDEO Magazine.

Nonetheless, the responsibility for fair dealing ultimately lies with the advertisers themselves, and unfortunately VIDEO Magazine cannot guarantee their behavior. Therefore, we feel it is important for our readers to know what their rights are and to follow the tips set forth below for purchasing merchandise by mail. Further, we are prepared to use our best efforts to assist any customer who has been improperly or unfairly dealt with by one of our advertisers.

Our requirements for advertising in VIDEO Magazine and our offer of assistance to aggrieved purchasers do not in any way limit either the obligation of an advertiser to comply with all applicable federal, state and local laws and regulations or our customers' ability to enforce their rights under those laws.

## MAIL-ORDER BILL OF RIGHTS

Under federal law, if you order advertised merchandise by mail, the advertiser must ship your order when promised in the advertisement—or, if no delivery date is promised, within 30 days of receiving your order. If the advertiser fails to ship your order in a timely fashion, you may cancel your order and are entitled to a prompt refund.

If the initial shipping date cannot be met, the advertiser must notify you in writing and give you the option of either cancelling your order and receiving a full refund or agreeing to a new shipping date.

If the new shipping date is less than 30 days after the original shipping date, the merchandise may be shipped to you unless you notify the advertiser in writing of your desire to cancel. If the new shipping date is more than 30 days after the original shipping date, or no new shipping date is provided, your order must be cancelled by the advertiser unless you inform the advertiser in writing that you still want the merchandise.

If the advertiser is unable to meet the new shipping date, the option process starts again—except that, regardless of the length of the second delay, the order must be cancelled unless you inform the advertiser in writing that you consent to the delay. If you accept an indefinite delay, you may change your mind at any time and so notify the advertiser in writing.

*Note:* The 30-day time period does not begin to run on a credit card sale until the advertiser charges your account. Also, these regulations do not apply to C.O.D. orders.

If your order is cancelled, a refund must be made within 7 days on cash purchases or within one billing cycle on credit card purchases.

You may keep any unordered merchandise sent to you; you need not pay for it or send it back. An advertiser who sends you a bill or otherwise attempts to collect any money from you for unordered merchandise is in violation of federal law.

*Note:* These regulations do not pertain to orders placed over the telephone and charged to a credit card.

## SUGGESTIONS FOR MAIL-ORDER PURCHASES

1. Read the ad carefully.

2. Whether you place your order by mail or by telephone, confirm the exact price (including any rebates) and any additional costs such as warranties, shipping, handling and insurance before you place your order.

3. Check with the advertiser regarding any warranties offered or available for purchase.

4. Check whether the advertiser has a return policy.

5. Keep a record of your order and all other transactions and get the names of all persons with whom you speak.

6. Never send cash. Pay by check or money order or with a credit card so you will have a record of your transaction. If you pay by credit card, you may have a greater measure of recourse in the event the advertiser does not perform. (Check the complaint procedures of your credit card companies.)

7. If you receive damaged or improper merchandise, contact the advertiser as soon as possible.

8. Get a receipt from the shipper whenever you return merchandise.

9. Since VIDEO Magazine will not continue to accept advertising from businesses that have engaged in a regular pattern of unfair or improper dealing with our readers, try to determine which have been long-standing advertisers in VIDEO Magazine.

10. It is your responsibility to determine whether any statute or regulation—local, customs or otherwise—may prohibit or prevent the delivery of any particular product.

## WHAT TO DO IF YOU HAVE A PROBLEM

1. Allow 30 days for receipt of order or delay notification.

2. Contact the advertiser in writing, stating the merchandise ordered, the price and date of order, and the nature of your complaint. Include proof of payment (copy of cancelled check, showing both sides, credit card statement, etc.). Keep a copy for your records.

3. Allow two weeks for a response from the advertiser.

4. If your complaint is still not resolved, contact us in writing (no phone calls, please), enclosing copies of all correspondence and proof of payment along with an explanation of what has transpired.

Mail to:  
VIDEO Magazine  
Advertiser Complaint Dept.  
460 West 34th Street  
New York, NY 10001

Other organizations that can assist you if you have a problem.

The Direct Mail Marketing Association  
Mail Order Action Line  
6 East 43rd Street  
New York, NY 10017

Your local postmaster  
(Ask for the name and address of the appropriate "Inspector-in-Charge.")

Your state or local consumer protection office or the office closest to the advertiser.

The Better Business Bureau.

Your state Attorney General's office.

For additional information, circle No. 42 on Reader Service Card.

For additional information, circle No. 43 on Reader Service Card.

## VIDEO CLASSIFIEDS

### ADULT

**ALL ASIAN ACTION** - Firm, dewy-eyed, young, Asian beauties find many uses for hands/tongues, learning "ins" and "outs" of girl-student life at USC! XXX juicy close-ups, centerfold material. Broadcast Quality, 90 minutes. VHS/Beta \$34.00 (Photos/\$20.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**10 LADIES "GET THE ???K"!!!!** \$25.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**TIGHT PANTY VIDEO!** FORTY-FIVE SOLID MINUTES OF SCHOOLGIRL PANTIES IN LIVE, COLOR VIDEO, NO FILLER, A UNIQUE AND DARING TAPE IN LIMITED SUPPLY. \$48.00 POSTPAID. SPECIFY VHS OR BETA. CATALOG \$3.00: NATHER CO., DEPT. V, 2375 E. TROPICANA AVENUE, SUITE 314, LAS VEGAS, NV 89119.

**FOREIGN NATURIST/NUDIST VIDEOS/MAGAZINES.** New selection. Send \$2.00 and S.A.S.E. NATPLUS, Box 9296, Newark, DE 19714-9296.

**EROTIC TATTOOING! FORBIDDEN PHOTOGRAPHS! SIZZLING DOCUMENTARIES!** Catalog \$1.00! FLASH VIDEO, Box 410052, San Francisco, CA 94141.

**LOOKING FOR SOMETHING NEW?** We Got It! Colorado River Wet T-Shirt Contests Volumes 1-2, Memorial Weekend Wet T&A, Miss Nudist USA, Plus Many More! \$39.00 each, 2/\$50.00, 3/\$66.00. Send To: GM Video, P.O. Box 1339, Sedona, AZ 86336. Charge (602) 282-5694. Free Brochure.

**HIRSIUTISM** Very Hairy Women, 90 minutes \$39.00, 20 page catalog \$1.00: NMPC, P.O. Box 140307, Coral Gables, FL 33114.

**WILD AND WET,** that's me and my guy. We'll do anything in front of a camera and we would love to make YOUR dream our theme. See our XXX sample over 1 hour (VHS/Beta) video \$29.95 or 7 photos \$9.95. J.A. Heller, P.O. Box 12788, Philadelphia, PA 19134.

**BEAUTIFUL EUROPEAN GIRL** to support her studies will dance the most exotic striptease for you on a 2-hour VHS video tape. You won't be disappointed. Send \$49.95 to: ES, P.O. Box 906, Yonkers, NY 10704.

**SEXY CATfighting Females!!** \$2.00 for CATALOG - wildCAT Studios, P.O. Box 7085, Mesa, AZ 85216-7085.

**MS NUDE VENUS** \$39.95. MR NUDE APOLLO CONTEST \$29.95. SASE for Brochure. Classic Productions, P.O. Box 952, Metairie, LA 70004.

**RAISED SKIRT VIDEOS!** SEXY COLLEGE CO-EDS! LSASE FOR FREE BROCHURE! PROCO, BOX 1385, GREENVILLE, NC 27835.

**NAKED LOLITAS OF BRAZIL VOLUME III** \$49.95 60 MINUTES: BRAZIL VIDEO, P.O. BOX 8572, LA JOLLA, CA 92038.

**IDENTICAL TWINS! MALES OR FEMALES!** Age 18! Unique VHS videos only \$39.90 each! Postpaid! SATISFACTION GUARANTEED! Leland Wigert JR., 30327 Rhone Drive-(VMD), Rancho Palos Verdes, CA 90274.

**MUSCLEWRESTLING!!** (The Women) GORGEOUS, YOUNG, aroused female competitive body-builders from Gold's Gym, Venice, California. Sweaty woman-to-woman action. They're so worked up they "relieve" each other the only way they know how! Nude posing, weightlifting, showering. The real stuff! Nothing like it in video stores! Broadcast Quality. 90 minutes. VHS/Beta \$37.00 (Photos/\$15.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**ANGELA'S XXXX TIME** (Yes! See me do that too!) \$35.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

## VIDEO CLASSIFIEDS

**UNIQUE BEAUTIFUL TRANSEVESTITE** and Lesbians 1989 Menage!!! Shocking HQ Excitement!!! \$27.00: ASTRAL, P.O. Box 931753, Hollywood, CA 90093. (STATE AGE).

**THE SAMPLER HAS ALL THE XXX YOU NEED...** LIKE THEY SAY IT'S IN THERE!!! \$25.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**"BIG BOOBs" and BONDAGE TICKLING VIDEOS.** Color brochure \$3.00: NU VUE, 4391 Sunset Boulevard, Suite 233, Hollywood, CA 90029.

**GORGEOUS JAPANESE GIRLS, NEW HOUR VHS PREVIEW SUPERB!** \$29.00 POSTPAID. GIANT CATALOGUE \$3.00: SURF COMS, 1511, SAWTELLE #105, LOS ANGELES, CA 90025.

**BI LADIES LOVING.** Many all - female X-videos, affordable, listing \$1.00 (refundable). Sapphire Productions, 12021 Wilshire, Suite 526, Los Angeles, CA 90025.

**French XXX Videos!** 2-Hours/\$49.00! Foreign XXX Catalog - \$3.00 (Refundable): F-Pomerant, CP1462H, Montreal, Canada H3G-2N4.

**SHAVING SCHOOL** Pretty, built, young ladies get shaved clean down there, front to rear, then show it off! 30 minutes. Broadcast Quality. VHS/Beta \$25.00: SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**EXOTIC LINGERIE** Videos, Photos, Girdles, Corsets, Nylons, Panties, Heels. Sample VHS/Beta \$20.00, Photo \$5.00: LABEPP STUDIOS, Box 280895, San Francisco, CA 94128.

**YOUNG, AMATEUR, PANTIES AND BARE IN "LOLLIPOP STRIPTEASE"** VOLUME 1,2,3, DOZENS OF NAKED LADIES IN "NUDES" VOLUME 1,2,3, "EXERCISE FUN" VOLUME 1,2 AND "BOUNCE". ALSO, HOURS OF CALIFORNIA BEACH CUTIES SHOWING OFF SILKY BRONZE SKIN AND LITTLE BIKINIS IN "BIKINIS" VOLUME 1 THROUGH 6. EACH VOLUME IS 60 MINUTES \$40.00 EACH, (2) \$65.00, (3) \$95.00 (4) \$110.00. PLEASURETIME VIDEO, 7439 LaPALMA #237, BUENA PARK, CA 90620.

**ADULT AMATEUR VIDEOS** - 16 Girls On One Video Just \$35.00! Lingerie To Nudel! Catalog \$5.00 - Preview Tape 2 1/2 Hours \$25.00. MAX, 117 West Harrison Building, Sixth Floor, Suite M-385, Chicago, IL 60605. Attn: Melanie.

**APRIL'S SHOWERS (MAKE MAI FLOWER!)** Golden 18-year-old California beach kittens get nasty. Juicy close-ups. Broadcast Quality. 90 Minutes. (VHS/Beta) \$35.00 (Photos/\$15.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**NAKED IN PARADISE, RARE Hawaiian and Tahitian nude dancers, VHS-\$39.95. COLORAMA, P.O. Box 22544, Honolulu, Hawaii 96822-0544.**

**NEW! HOT CHEEKS - FANNYS!** 50 GIRLS IN HOT PANTS, BIKINIS, G-STRAPS! NUDE! BEND OVER MANIA. DANCING. 90 MINUTES. **HOMETOWN GIRLS - GIRLS STRIP TOPLESS/BOTTOMLESS** ON BUSY CITY STREETS! 60 MINUTES. **STAG SHOW GIRLS - TOTAL NUDE MUDWRESTLING**. NIGHT CLUB. ONE HOUR. **BIG BOOBs VOLUME 5 - FIVE BUSTY GALS STRIP**. MODEL NUDE. 80 MINUTES. \$43.00 EACH. 2 (\$75.00), 3 (\$95.00), 4 (\$120.00), CATALOG \$1.00: I.P.I. VIDEO, 2521 BIG BEND, ST. LOUIS, MO 63143. SEND CHECK, M.O. OR PHONE MC/VISA (314) 647-4419.

**REAR VIEWS!** All male oriented videos. Over 40 men in sampler tape: \$39.75. Catalog: \$6.00. COA, 2215 Market Street #148V, San Francisco, CA 94114.

**4 "LADIES" IN/OUT OF LACE & LINGERIE** and doing what you REALLY want to see 4 "Ladies" doing! \$25.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**MUSCLEWRESTLING** - Awesome, Young, Endowed Male Competitive Bodybuilders. (Posing, Showering, Solo) 90 minutes. Broadcast Quality. VHS/Beta \$39.00 (Photos/\$20.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342/(213) 550-1303.

## VIDEO CLASSIFIEDS

**SISTERS! TWICE THE XXX!** \$35.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**UNCUT FORUM** - Hot Men - Huge Units - Heavy Loads. 100 minutes. Broadcast Quality. VHS/Beta \$30.00 (Photos/Brochure \$15.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**CENTERFOLD MODELS FLASHDANCE** and modest in Bikinis, Wet T's, Topless, Nude. 2 Hour Preview, With Dozens Of Titles \$22.50: INDIGO RESOURCES, 251 West Central Street, Suite 104, Natick, MA 01760.

**FOOT WORSHIP/TICKLING, WATERSPORTS,** spanking, cat-fighting...magazines, videos, equipment. Signature over 21 required. 12 months of brochures...\$5.00. PLATINUM, 4521-A Van Nuys Boulevard, Suite 215E, Sherman Oaks, CA 91403.

**DON'T BUY OR RENT ANOTHER GAY VIDEO TAPE UNTIL YOU'VE SEEN THE BIJOU VIDEO SALES CATALOG!** It has descriptions of over 1400 titles, plus hundreds of photos, many in color. This is your gay video resource book! To order, send your name, address, a signed statement that you are over 21, and \$15.00 to: Dept. V1, Bijou Video Sales, 1363 N. Wells, Chicago, IL 60610. Or call 1-800-932-7111 to order with a credit card. (Please tell us if you also want to be on our confidential mailing list.)

**TITILLATING FLORIDA AMATEUR MODELS!** Videos/Photos/Custom Work. Sample Video \$39.95/2 hours. CUSTOMIZED, P.O. Box 2761, Dunedin, FL 34697.

**OH-MY-GOD:** Sexy TONI has 42D boobs! \$30.00 postpaid! Toni, 9 Southmoor Circle, Dayton, OH 45429. VHS.

**CLASSIC STAG FILM LOOPS ON VIDEO TAPES.** Large selection. Free listing. FILMFARE VIDEO LABS, 2508 Fifth Avenue, Suite 175, Seattle, WA 98121.

**VIDEO - NEW, USED, AMATEUR.** Lingerie, Toys, Sexual Contacts. Free Information. LMG-V, 3645 28th Street S.E., Suite 154, Grand Rapids, MI 49508.

**"VOYEUR'S DELIGHTS!"**. PANTYHOSE, GARTERS, LINGERIE, PANTY STRIPEASE VIDEOS. ILLUSTRATED BROCHURE \$2.00. DISCRETION ASSURED! PETERSON, BOX V4591, CARLSBAD, CA 92008.

**STRAIGHT - GAY - LESBIAN.** Find that perfect friend who will fulfill your most secret sexual desires. Send SASE and \$2.00 to PRIVATE AFFAIR, P.O. Box 219, Morriston, FL 32668.

**ZARIBE, BONDAGE VIDEOS.** Save 40% buying from wholesalers. Large collection of fetish videos. Free catalog, write HSB, 955 West Lancaster Road, Suite 340, Orlando, FL 32809.

**35 ALL NEW BRA & PANTY VIDEOS!!!** RAISED SKIRTS, SEXY LINGERIE, PANTYHOSE, HUGE YAMS, SOLO & MORE! SECRETARIES, NURSES, HOUSEWIVES, EXCHANGE STUDENTS, TOPLESS DANCERS, MODELS AND MORE! SIZZLING! BROADCAST QUALITY. \$3.00 FOR PHOTO-FILLED CATALOG. SPECIAL: 2 HOUR SAMPLER ONLY \$29.95: STUDIO NORTH, BOX 522-V1, HUNTINGTON, NY 11743.

**CO-EDS, SECRETARIES, AIRLINE STEWARDESSES ADVERTISE ON VHS** to meet men for swinging, hot photo & correspondence. Nude photo sets. Names & Addresses for contact. 1 Hour \$29.00, 2 Hours \$39.00, 3 Hours \$49.00, 4 Hours \$59.00. Mastercard, Visa accepted. VIDEO SELECT, 50 Squaw Rock Road, Danielson, CT 06239. Phone Order (203) 774-7789.

**FOOTWORSHIP:** Young, Handsome, Hung college football player "does" big sweaty, smelly feet of his muscular good-looking team-mates, slowly removing shoes and sweats. Six knock-out dudes get off doing each other's feet. Broadcast Quality. 66 minutes. VHS/Beta \$38.00 (Photos/\$20.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**THE TWO TONE TOOL + ANGELA** The centerfold harlot + ANNETTE (21 and Ready) = XXX fun! \$35.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

## VIDEO CLASSIFIEDS

**YOUNG AROUSED, MALE COMPETITIVE BODYBUILDERS.** from Gold's Gym, Venice, California pose solo action for you. 2 hours. VHS/Beta \$38.00: SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**21 AND READY! LIKE 'EM YOUNG AND FULL OF XXXXTION!!!** \$35.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**PRETTY FEET** were made to worship. Quality videos for the true connoisseur. LEDA, P.O. Box 632-V, San Marcos, CA 92069.

**ASIAN BEAUTY SEDUCES JUICY REDHEAD PLUS HUGE LOAD STUD!!!** NEW LENGTHY BROADCAST QUALITY XXX PHOTO CATALOG INCLUDED \$24.90. ASTRAL, P.O. Box 931753, Hollywood, CA 90093. (STATE AGE).

FROM THE PRODUCERS OF "MISS TEEN TEENIE BIKINI": "SPRING BREAK IN THE FLESH '89". NUDE, RUDE, REAL!! \$2.00 S.A.S.E., MIX VID, 2070 BAY DRIVE, #302, MIAMI BEACH, FL 33141.

"**BEAUTIFUL GIRLS** Classic and Modern Strip-tease. Glamour videos. Catalog \$3.00". Sunset Software, 2265 Westwood Boulevard, #F140, Los Angeles, CA 90064.

**BLACK MALE VIDEOS/PHOTOSETS.** For information send S.A.S.E. to: BFP, P.O. Box 42628-F, Los Angeles, CA 90050.

**DOMINANT Females/Submissive Males** Traditional Hairbrush Discipline. Videos, Magazines, Photos. Brochures. \$5.00: DYER, P.O. Box 35, San Marcos, CA 92069.

**SUBURBAN BLUE - 100 NEW AMATEUR COUPLES ON 2 HOUR XXX TAPE - ONLY \$36.50. FRENCH XXX 3 JUICY HOURS ONLY \$39.95. AFRO EROTICA STUNNING ACTION \$19.90. LOADS OF LOVELY SHAVING XXX BEAUTIES - 90 MINUTES \$29.95. CATALOG \$3.00. FREE WITH ORDER - STATE AGE!** ASTRAL, BOX 931753, HOLLYWOOD, CA 90093.

**YOU SAW ME IN GENT AND GENESIS!** \$25.00 gets you my first "SPECIAL" video (VHS/BETA): ANGELA SAMUELS, BOX 770874, HOUSTON, TX 77215.

**LEG LOVERS CLUB VIDEOS!** Texas ladies tease! Lingerie, Hosiery, Etc. Photo - illustrated catalog \$3.00: CVC, P.O. Box 29071, Dallas, TX 75229.

**FLORIDA'S FINEST GLAMOUR GIRLS.** LINGERIE, TEASE, NUDE. VHS DEMO - \$35.00, BROCHURE - \$3.00. SJB PRODUCTIONS, 12783E WEST FOREST HILL BOULEVARD, SUITE #201, WELINGTON, FL 33414.

**FOOTWORSHIP: THE WOMEN** Hot and Bothered. Gorgeous, Young UCLA co-eds relieve themselves "doing" each other's feet!!! Broadcast Quality. 2 Hours. VHS/Beta \$37.00 (Photos/\$20.00): SCORPION, 1801 LINCOLN, SUITE 106, VENICE, CA 90291. Visa/MC (213) 550-1303/(213) 202-4342.

**TICKLING,** Our "Girl Next Door" Image is Bringing Rave Reviews. Brochure \$2.00: May Bird, P.O. Box 35-V, San Marcos, CA 92069.

**INTER-RACIAL INTERLUDES** Hardcore (BM/WW-WM/BW) \$35.00 (VHS/BETA): THE SAMUELS CO., BOX 770874, HOUSTON, TX 77215.

**STUNNING PRETTY SLIM CALIFORNIA BEACH BUNNIES WITH BIG BOOBS** tease and strip naked for the video camera. Color photo-set \$3.00: SUN & FUN PRODUCTIONS, 1765 Garnet Avenue, Pacific Beach, CA 92109.

**BIKINIS! TOPLESS! NUDE!** On Video! Send \$2.00 for photo-filled catalog. VIDEOMAX, P.O. Box 81787, San Diego, CA 92138-1787.

**SPANKING - MANY BLISTERING HOT NEW TITLES** - CATALOG AVAILABLE \$3.00: RedBoard Video, 1230 Grant Avenue, #509, San Francisco, CA 94133. (STATE AGE).

**LINGERIE LOVERS/PANTY ART.** Brochure of Videos. Sample Photo \$5.00: LLAPA, P.O. Box 1525-V, C.B., IA 51502.

## VIDEO CLASSIFIEDS

**CANADIAN, XXX VIDEO.** NATIONWIDE RENTALS AND SALES. INEXPENSIVE, GUARANTEED QUALITY. BOX 755 "H", MONTREAL, QUEBEC H3G 2M7.

**HII! MY NAME IS LISA** and I represent the best in amateur adult videos as rated by PENTHOUSE, FORUM, HUSTLER and others. SEE REAL SWINGERS FROM 18-72 PERFORMING FOR YOU. SEE SEXY LADIES USING EVERYTHING POSSIBLE TO GIVE THEMSELVES PLEASURE. SEE REAL SWINGING GROUP ACTION, WATCH COUPLES PERFORMING EVERY SEX ACT POSSIBLE. SEE BI-SEXUAL LADIES, LESBIANS AND SEXY LADIES IN LINGERIE SHOWS. GET OUR TOP RATED PREVIEW TAPE FOR \$39.95 OR SAVE \$10.00 BY CALLING (407) 658-1545, MC/VISA ACCEPTED. FREE CATALOG WRITE - A&B VIDEO, 955 WEST LANCASTER ROAD, SUITE 430, ORLANDO, FL 32809.

**MANILA EROTICA.** Luscious pretty Asian women perform extra hot bedroom scenes with super aroused young men! Treat yourself to sizzling nonstop action packed fantasex never seen before! Rated XXX! Fresh tapes from Manila! Available in four super hot volumes. Broadcast Quality. Indicate VHS/Beta. Send check or money order of \$30.00 plus \$3.00 shipping to: GOLDEN SNAKE VIDEO, P.O. Box 5737, Roberts Postal Center, 21939 So. Carson Boulevard, Carson, CA 90745 or call 1-800-248-0282. MASTERCARD/VISA accepted. Allow 4 to 6 for delivery. Must be 19 to order.

**BRITTA, BLONDE, BUSTY BEAUTY FROM SCANDINAVIA** - watch as she vividly wrestles, smothers and dominates her boyfriend. \$45.00 VHS/BETA: 106-A Lexington Avenue, Box 353, New York, NY 10016.

**SPANKING.** We're the world's largest producer of adult spanking videos. Over 100 productions to choose from. Nu-West, P.O. Box 1239-V, San Marcos, CA 92069.

## AMATEUR VIDEOS

**NEW AMATEUR TAPE CONCEPT** saves you time, money and disappointment. Free information. Preview tape \$19.95: CONFIDENTIAL VIDEO COMMUNICATIONS, P.O. Box 5859, Providence, RI 02903.

**HOT ADULT CLASSIFIEDS!** Amateur Video, Photography, Personals, More! Address/Phone in Every Ad! Free Information! Advisor, Box 1416(V), Haverhill, MA 01831.

**PART-TIME JOBS WITH YOUR CAMCORDER, INCLUDING ADULT VIDEOS.** \$24.95: Video Marketing, 117 W. Harrison Building, Sixth Floor/Suite V-82, Chicago, IL 60605.

**SIZZLING AMATEUR VIDEOS.** Real action, not acting. Video catalog (VHS ONLY) 2 1/2 hours, \$42.95. 6 hour specials Volume I - couples & ladies. Volume II - Ladies only. \$57.95 per volume. VHS ONLY. Written catalog, \$3.00. Other videos from \$19.95. Baker Video, Inc., P.O. Box 7068, South Dartmouth, MA 02748. Tel. (508) 992-8916. Visa/MC Accepted.

**SHOCKING HARDCORE VIDEOTAPES.** PASSIONATE AMATEURS, KINKY, BIZARRE SCENES HIDDEN TILL NOW! FREE TAPE OFFER! SASE \$2.00: VIDEO SHOPPE, P.O. BOX 8859C, COLLINS, CO 80525.

**XXX PHOTOS - \$22.00 DOZEN.** VIDEOTAPES - THREE HOURS \$28.00. LISTINGS/PHOTO \$5.00: SB, POST OFFICE BOX 4323V, MIDDLETOWN, RHODE ISLAND 02840.

**AMATEUR, SCARLETT SOLO IN "THIRSTY"** GOLDEN WATERSPORTS, SELF-SATISFACTION, FACIAL FINISHES, 15 EXTRA WET SCENES! 95 MINUTES (VHS). FREE INFO. W/PHOTOS, SASE OR \$40.00 + \$3.00 S+H TO: SCRATCH, P.O. BOX 3032, KCK 66103.

**TRADING AMATEUR TAPES SAVES MONEY.** Title list \$2 .00: AMATEUR TRADER, P.O. Box 3670, Plymouth, MA 02361.

## VIDEO CLASSIFIEDS

## HORROR FILMS

**MACABRE VIDEO UNDERGROUND!** Bizarre! Shocking! Daring! Bold! "Taboo" Cultist Obscurities From Private Vaults, Unavailable Elsewhere! Demonology! Witchcraft! Occult! See Secret Ceremonies, Dungeons Of Torture, Damsels In Distress, Black Rituals, More! Awesome Tabloid Catalog/Membership \$5.00: VIDIMAX, 9 Woodmere Road, West Caldwell, NJ 07006.

## MISCELLANEOUS

**STRIPTEASE LOVERS DELIGHT OR BEST NUDE DANCER.** 2 Hour VHS \$39.95 each or both \$69.95. Money Order. Information \$2.00 S.A.S.E. JAY'S VIDEO WORLD, 1063 Dickinson S.E., Grand Rapids, MI 49507.

**HOT, LIVE PHONE SEX!!** Friendly, sensual women anxious to turn you on! Only \$12.50. Credit Cards. Please call Sue or Candi (415) 441-7832. Both of us \$25.00.

**SENSUAL EROTIC PLEASURES. PLEASE CALL LACEY** (303) 368-5627 VISA/MC.

**HOT & SPICY!!! YOUR SECRET IS OUR SECRET.** TOTALLY CONFIDENTIAL PHONE FANTASY LINE. MC/VISA 24 HOURS (303) 795-6266.

**SEXXXTASY HOTLINE!!! 1-800-678-0717 TOLL FREE PLEASURE 24 HOURS LIVE! V/MC/AE.**

**SPANKING STORIES.** Girls bared for discipline. Literate, sophisticated. Catalog \$1.00. Filmoeds, P.O. Box 475, Scarsdale, NY 10583.

**SHY? CURIOUS? DON'T KNOW WHAT TO SAY??** CALL US, WE'LL GUIDE YOU INTO THE SECRETS OF PHONE FANTASY MC/VISA (303) 795-6266.

**CALL CANDI - "I'LL MELT IN YOUR MOUTH!"** (415) 626-0994. MISTRESS JOY TRAINS NAUGHTY BOYS!! (415) 731-0717. V/MC/AE.

**KINKY PHONE SEX!** \$10.00 (415) 626-CHAT. Domination Fetish Line (415) 558-8250. Bi-Girls (415) 621-TALK. MC/VISA Direct Billing.

**INTER-RACIAL DATING!** Sexy women -- All races. Free Application. Discreet. (312) 856-9164. EIS, Box 81128-D, Chicago, IL 60691-1218.

**SWEET AND NASTY** Sexy ladies give you unlimited pleasure! \$25.00/half hour. SPECIALS VISA/MC (303) 693-3952 anytime. Tapes, Pictures, Panties available.

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**Beyond your WILDEST DREAMS! FANTASY LINE** Colorado's Number 1 EROTIC Phone Line. Our 6th Year! EXPERIENCE counts. Call us and see why. 24 Hours Visa/MC (303) 321-3460.

**KINKEST PHONE SEX ANYWHERE!** We will STIMULATE your BODY and IMAGINATION. Specialists in DOMINANCE or any FETISH or FANTASY. 24 Hours Visa/MC THE FANTASY GIRLS (303) 321-3920.

## VIDEO CLASSIFIEDS

### WRESTLING VIDEOS

**FIGHTING FEMALES:** Beautiful women, erotic, topless, nude fighting. Illustrated catalogues. \$2.00 Bellstone, P.O. Box 38670, Hollywood, CA 90038.

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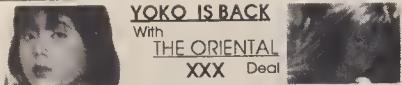


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VM 88

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<input type="checkbox"/> Maxi Moore	<input type="checkbox"/> Sahara	<input type="checkbox"/> Stacyo Donavan
<input type="checkbox"/> Breezy Lane	<input type="checkbox"/> Linda Wong	<input type="checkbox"/> Carolyn Chambers
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<input type="checkbox"/> Any 10 for \$10	<input type="checkbox"/> Postage & Handling
<input type="checkbox"/> Any 50 for \$12	<input type="checkbox"/> 10 videos add \$3
<input type="checkbox"/> All 100 for \$15	<input type="checkbox"/> 50 videos add \$5
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I am over 19 years old and request this material

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signature \_\_\_\_\_

age \_\_\_\_\_

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Kay Parker  
John Holmes  
Tiffany Clark  
Linda Shaw  
Lois Ayres  
Cara Lott  
Kim Carson  
Lauren Smith  
Tish Ambrose  
Kelli Richards  
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Codi Nicole  
Rachel Ashley  
Cheri St. Clair  
Heather Wayne  
Constance Money  
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Kristara Barrington  
Mauvais DeNoire

Amber Lynn  
Tajia Rae  
Elle Rio  
Enca Boyer  
Trinity Loren  
Tanya Foxx  
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Sharon Kane  
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Penny Morgan  
Candi Evans  
Brittany Stryker  
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Nikki Dee  
Paula Harlow  
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Bunny Bleu  
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Athena Star  
Gail Force  
Nikki Cham  
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NOTE: All models are 18 yrs. or older depicting sexually consenting adults.

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- Ebony Orbs
- Jeannie Pepper
- Pleasure's Finest
- All Night Long
- Triple Black Fantasy
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- Hot Black Lips
- Ebony & Ivory
- Natural Cool
- Purple Passion
- Daryl "MONSTER" Edwards
- Nina DePonca
- Behind The Black Door
- That Old Black Magic
- Beverly Glenn
- Fuck My Black Ass
- Best of Ebony Ayes
- Prince of Harlem
- Mistress Stephanie Cummin' In America
- Famous Black Fucks
- On The Darkside
- Black Blow Jobs
- Cocoa & Cream
- Black Supersuck
- Raunchy Ray Visor
- Black Stockings
- Sinsational Blacks
- Black Titfuckers
- The Big Bulge
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- Blacks & Blondes
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- Black Cumshots
- Hung & Horny
- Black Pussy Eaters
- Matched Pairs
- Got The Fever
- Black On Black
- Make A Wish
- Stormi Weather
- Imperial Sugar
- On The Make
- Back To Black
- After Midnight
- Mocha Creme
- Ebony Erotica
- Manlyn Palmer
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- Brown Sugar
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- Black Analist
- Best Of Billy Dee
- Jump On It
- Dark & Sweet
- Chocolate Pudding
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- Nasty Blacks
- Tony El Lay
- Black Attack
- Tiffany Wilde
- Vera Butler
- Angel Kelly
- Sahara
- Johnny Cool
- Big Black Cocks
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For additional information, circle No. 43 on Reader Service Card.

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- Any 50 for \$12
- All 100 for \$15

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- 10 videos add \$3
- 50 videos add \$5
- 100 videos add \$6

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VHS  BETA

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

St / Zip \_\_\_\_\_

I am over 19 yrs old & request this material

Send entire ad with your choices.

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SHIPPING & HANDLING  10 Videos Add \$3  
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- Canadians remit in US funds add \$3
- Please specify:  VHS  BETA

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 P.O. Box 10935 Merrillville, IN. 46411

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_  
 St./Zip \_\_\_\_\_  
 I am 19 years of age Sign \_\_\_\_\_

For additional information, circle No. 40 on Reader Service Card.

sign \_\_\_\_\_ age \_\_\_\_\_ B-date \_\_\_\_\_

The preceding pages contain advertisements for adult material. The section has been sealed as an accommodation to those readers who have no interest in such materials.

---

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### NOT JUST VIDEO

Video Magazine  
460 W 34 Street, NYC

#### On cam scams

In "Stock Splitting Cam Scams" ("Off the Air," July '87), Doug Garr reports on the fraudulent sales tactics sometimes practiced by video equipment stores and mail order houses. By bringing these facts to light, you help readers better protect themselves from being ripped off. Mail order houses that advertise products honestly are constantly at a disadvantage. There is an overabundance of "bait and switch houses" and others that mislead customers with false advertising. I speak for honest mail order houses when I applaud you for printing such an article.

Major Lehmann  
President, Not Just Video, Inc.  
New York, N.Y.

As seen in Video Magazine  
Sept '87 Issue.

— Open Seven Days —  
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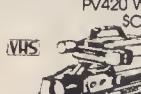
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VH-1070 8mm Call

VH-1080 8mm Call

VH-1090 8mm Call

VH-1100 8mm Call

VH-1110 8mm Call

VH-1120 8mm Call

VH-1130 8mm Call

VH-1140 8mm Call

VH-1150 8mm Call

VH-1160 8mm Call

VH-1170 8mm Call

VH-1180 8mm Call

VH-1190 8mm Call

VH-1200 8mm Call

VH-1210 8mm Call

VH-1220 8mm Call

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VH-1830 8mm Call

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VH

## VIDEOTESTS

### Sony CCD-V99 Hi8 Camcorder

#### DATA

**Suggested Price:**  
\$2,200

**Weight:**  
3.3 pounds without

battery or cassette

**Dimensions:**  
5-3/8 x 5 x 13-7/8  
inches (h/w/d)

**Power Requirements:**  
6 VDC

**Power Consumption:**  
7.6 W

**Image Sensor:**  
2/3-Inch precision CCD

**Lens:**  
f/1.4, 8x (11-88mm)  
power zoom with macro

**Filter Diameter:** 52mm

**Minimum Focusing  
Distance:** 4.5 feet

**Auto Focus:**  
through the lens

**Minimum Illumination:**  
rated—4 lux;

measured—7 lux for 50  
IRE

**Iris:** auto, switchable to  
manual

**Sensitivity:**  
normal/high switchable

**Auto Fade:**  
to white, about 4 sec.

**High Speed Shutter:**  
normal, 1/100-, 1/250-,

t/1000-, 1/2000-,  
1/4000- and 1/10,000-  
second

**White Balance:**  
auto switchable to  
indoor or outdoor

**Viewfinder:**  
electronic with onscreen  
indicators for Hi8, LP,  
counter, low battery, no  
tape, tape end, caution  
(head clog), dew,  
manual focus, focus  
zone, manual iris scale,  
tape transport function,  
index mark/erase/scan  
or zero memory, title  
number and color,  
shutter speed, high  
sensitivity, fader,  
manual white balance/  
low light and red record  
LED

**Viewfinder Controls:**  
brightness

**VCR Controls:**  
play, fast forward  
(search), rewind  
(search), pause, slow,  
frame-by-frame, record,  
eject, index search,  
index mark, index erase  
and bi-directional edit  
search

**Microphone:**  
dual capsule switchable  
for hi-fi or wind noise  
compensation

**Jacks:**  
Y/C, video and audio  
inputs and outputs;  
external mic in, DC out  
to power mic, earphone  
and remote control

**Tape Formats:**  
8mm, Hi8

**Tape Speeds:**  
SP, record; SP/LP,  
playback

**Play Speed Select:**  
auto

**Video Heads:** 4

**Flying Erase Head:** 1

**Slow Motion:** 1/10x

**Cue & Review  
(Search):** 5x, SP

**Fast Forward/Rewind  
Time:**  
approx. 6 min for 120  
min. tape

**Remote Pause:**  
control L

**Remote:**  
optional editing  
controller RME-300  
(\$750)

**Counter Digits:**  
5—hrs. mins. secs.

**Counter Memory:**  
return to zero button

**Program Start  
Locator/Index/Cue:**

index—mark, erase and  
search

**AFM (Hi-Fi) Audio:**  
mono

**Special Features:**  
still frame, frame  
advance, separate  
eject, insert edit

**Absent Features:**  
internal timer, speed  
play, video and audio  
dub, auto rewind

**Accessories:**  
supplied—NP-77 50-  
min. battery, AC-V30  
worldwide AC adapter/  
charger, RFU-89UCA  
RF adapter kit, lithium  
battery, shoulder strap,  
lens cap, S-video cable,  
A/V cable, E6-60 60-  
min. Hi8 Metal-E tape;  
optional—Hi8 Metal-P  
and Metal-E tape  
supplied in 20-, 60- and  
120-minute lengths,  
standard 8mm tapes,  
NP-77 and NP-55  
batteries, NP-55 battery  
case for AA cells  
supplied with DCC-16B  
car battery cord,  
RME-300 remote  
editing controller with  
titling capability and  
XV-C900 high  
performance color  
corrector with S-video  
terminals

#### RESULTS

**Horizontal Resolution:**  
Hi-8—400 plus lines;  
8mm—250-260 lines

**S/N, Video Luminance  
Unweighted:**  
Hi-8—46.5 dB, 8mm—  
45.5 dB

**S/N, Video Luminance  
Weighted:**  
Hi-8—48.7 dB; 8mm—  
48.3 dB

**S/N, Chroma AM:**  
Hi-8—42.7 dB; 8mm—  
44.8 dB

**S/N, Chroma PM:**  
Hi-8—43.2 dB; 8mm—  
44.6 dB

**Audio Frequency  
Response:**  
20 Hz-20 kHz, +0.3/-1.7  
dB

**S/N, Audio:** 83.1 dB

**Audio Distortion:** 0.4%

#### RATINGS

**Picture Quality:**  
excellent

**Audio Quality:**  
excellent

**Operational Ease:**  
excellent

**Overall Performance:**  
excellent

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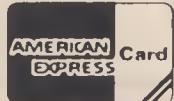
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*continued from page 91*

trols are active and the camera controls except for edit search are disabled. The standard options are included in addition to frame advance, slow, index mark, erase and search functions. The V99 was engineered to operate as intuitively as possible. We rate ease of operation as excellent.

**Performance.** Using Metal-E tape (Metal-P tape was unavailable for testing), the CCD-V99 delivers over 400 lines of horizontal resolution in Hi8 mode with an unweighted video signal-to-noise ratio of 46.5 decibels. The weighted video S/N is 48.7 dB, while chroma AM S/N is 42.7 dB and chroma

PM S/N is 43.2 dB. These measurements are comparable to those of S-VHS equipment, although the V99's color output is a bit higher and it shows less quality loss in dubbing.

In standard 8mm mode, the V99 produces an image with 250 to 260 lines of horizontal resolution and an unweighted video S/N of 45.5 dB. The weighted video S/N is 48.3 dB. Chroma AM S/N is 44.8 dB and chroma PM S/N is 44.6 dB. These video S/N measurements surpass those of Sony's CCD-V9 Handycam Pro and CCD-V220 Video 8 Pro. The V99's chroma S/N measurements also surpass those of the CCD-V9. Thus, the CCD-V99 rates excellent

in both Hi8 and standard 8mm modes.

Audio performance is also excellent with a frequency response of 20 Hertz to 20 kilohertz, +0.3/-1.7 dB, and an audio S/N of 83.1 dB. Total harmonic distortion is 0.4 percent.

**Conclusion.** By all our measurements, the CCD-V99 is an excellent performer with operational ease to match. We consider it to be a good value despite its \$2,200 price tag. Although Sony claims this camcorder is not intended for the lofty "prosumer" market, we can't imagine what features the V-99 lacks apart from PCM digital sound. We think it's great and recommend it wholeheartedly. ■

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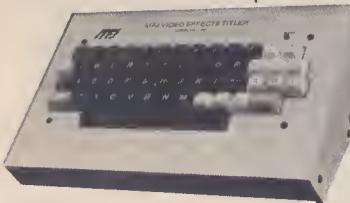
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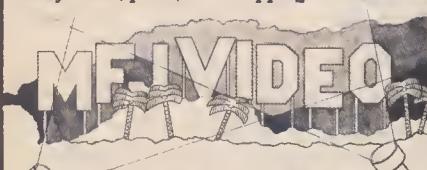
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## SHOOTOUT

continued from page 64

is optimized for VHS performance and unencumbered by compromises for S-VHS. Berger-Braithwaite Laboratories rated the Sony's performance as "excellent" in its September 1988 "Videotest."

Another factor to bear in mind while reviewing the value ratings is that we did not compare the VCRs' special effects, editing features and ease of operation. These decks are packed with features that contribute to their high prices (see sidebar), and which may contribute to your perception of their relative value. Our focus for this shootout was picture quality, both Super and standard.

Our procedure did, however, let us factor in price. And when we did, three of the four least costly units were on top: the Panasonic, the Fisher and the RCA. No deck achieved a value rating of good. Three rated between good and fair, but the remaining five hovered between fair and poor, although nearer to the fair end overall. However, even allowing for the performance gap between the VHS ratings and the Sony

reference deck, these rather low numbers suggest that S-VHS VCRs, measured in terms of picture quality, may not be the best value in the market right now.

The value ratings express the trade-off between performance (which is higher overall than our performance ratings suggest) and price. For example, if the prices of these VCRs had been \$1,000 each, Panasonic's first-place value rating of 2.69 would have zoomed to 3.50, and Mitsubishi's last-place rating would have jumped from 1.46 to 2.77. Thus, the value ratings express not intrinsically low value but the high price of new technology.

Of course, any consumer who buys into a new innovation shortly after its introduction pays extra to reimburse manufacturers for their research and development. Moreover, VCR manufacturers must grapple with the decreasing value of the dollar versus the Japanese yen. It remains uncertain whether or how soon S-VHS will evolve into a format everyone can afford. ■

## TECH TIPS

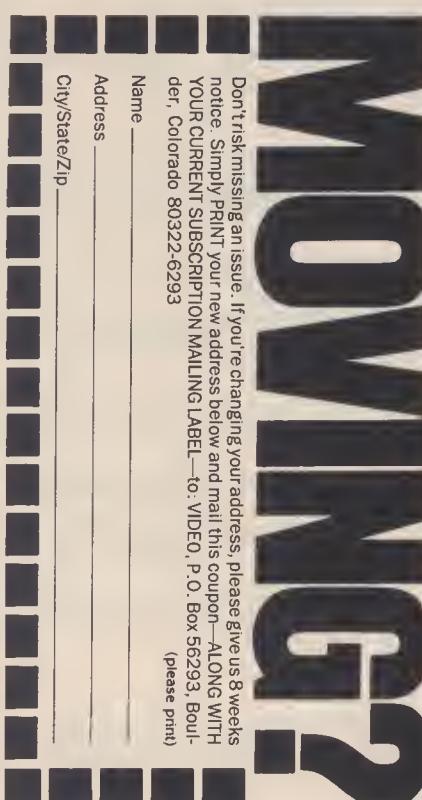
### Adding a voiceover

Here's one way to add sound or music to a video made from footage transferred from 8 mm or 16 mm film stock. Run a cable from the external speaker plug of the audio-in jack of the recording VCR to an audio cassette recorder. Next, put an audio cassette into the recorder. Hit record and start talking as you monitor the picture on a TV screen. Use only the video cable between VCRs when recording. Use your own voice or play some favorite music. The result will be fantastic!

Arthur C. Axtell  
Daytona Beach, Fla.

### Shipping shells safely

When shipping cassettes always place them in a padded package to protect the cassette shell from cracking during rough handling. Make sure the package is heavily stapled and taped shut to discourage pilfering. If your packages begin disappearing in the mail, switch to a private carrier. Federal Express is reliable, while United Parcel Service is both reliable and inexpensive. The private services, however, also charge a pickup fee, which you can avoid by carrying parcels to their local offices.



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# Smile Photo

## POWER TRIPS

continued from page 48

very little noise to the signals that pass through them.

Time base correctors are generally not needed unless you are doing broadcast work or mixing signals from two VCRs. TBCs can cost from \$2,000 to \$5,000 and generally have built-in processing amplifiers. Inexpensive TBCs often have difficulty handling video signals with big errors. More expensive TBCs have enough memory to fix a 1/30 second error grabbing an entire frame. Inexpensive TBCs add noise to a picture and reduce resolution and smoothness. Expensive TBCs allow pictures to pass through unscathed.

If you want to use two cameras at once, you need a switcher. In order not to see a glitch at the switch point, both cameras must be synchronized, which means you need professional cameras that have external sync or genlock inputs. Once the cameras are synchronized, a switcher will carry out switching commands during the invisible vertical interval between TV pictures so you see absolutely no glitch. Industrial vertical interval switchers start at around \$2,000. They generally include such special effects as wipes, corner inserts, mattes and key shots.

In short, pro video gear buys you ruggedness, better signals and more flexibility. One way to decide whether it's worth the extra cost is to apply the 80 percent rule: figure out what you need to get by with 80 percent of the time, then spend 80 percent of your budget on features that will let you do it. Spend the remaining money for bell-and-whistle features you'll only use about 20 percent of the time. Beyond this, remember the words of Michelangelo, "Trifles make perfection, and perfection is no trifle."

## SHOOTING STARS

continued from page 55

resolution by shifting the luminance carrier upward, and Sony's initial offering features a 420,000-pixel CCD and a seven-speed shutter that can record motion at a blazing 1/10,000 of a second. (See "Videotests" for further details.) Other Hi8 system components include a VCR, an editing controller and a color processor.

Any camera or camcorder you purchase should be based more on what you

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with the dealer to put together a package of several components, you can often negotiate a better-than-list price.

Some pro decks hold much promise for average consumers, some are more suited to advanced users and some really are for professionals only. However, they're all worth considering as options for a serious video installation and, even if you're not buying, they can teach you a lot about the real limits of video. ■

## 50 YEARS

*continued from page 72*

turned, magazine ads appeared to prime future customers with questions like "are You Ready for Television?"

When the war ended, it took TV a few years to establish a foothold. Without enough TV sets in homes, there was little incentive to produce much programming; without programming, there was little incentive to buy sets. Although TV was slow to catch on, once it did it proved unstoppable. There are touchstones — Los Angeles retailer "Madman" Muntz creating a one-man

TV boom with blow-out prices in 1947; an outlandish visual comedian named Milton Berle spurring sales dressed as a woman in 1948 — but soon it was as if TV had always been there.

It's difficult, Bird and exhibit designer Russell Cashdollar both confess, to give a new face to something so familiar and omnipresent, and to try to give people a sense of TV's evolution. One solution is to showcase old designs — the wooden cabinet doors that let you "put away" the screen during the hours it wasn't in use, and "TV-ready" radios that let you plug in component monitors like the RCA TT-5 — in 1939!

"Finding the common thing is always the problem," Bird says with an exasperated smile. "It seems as if millions of people are looking for pre-war TVs. But a standard 1947 antenna! Try to find one!" Since he's already found Felix and

PHOTO CREDITS: SARNDFF, RCA CAMERA, INVENTORS WITH TUBES—DAVID SARNOFF RESEARCH CENTER: WORLD'S FAIR CARD AND ANDREA, MECHANICAL, PREDICTA AND PROJECTION TVs—TY HARRINGTON/FROM THE COLLECTION OF ARNOLD L. CHASE; FELIX, BEATLES & PORTABLE TVs—UPI/BETTMAN NEWSPHOTOS; SERLING—THE BETTMAN ARCHIVE; PICTURE PHONE, MDUSEGETAR & LUNCHBOXES—AMERICAN MUSEUM OF THE MOVING IMAGE; CAPTAIN VIDEO—SMITHSONIAN INSTITUTION; MOON LANDING—NASA.

the see-through Lucite TV of the RCA World's Fair exhibit, as well as long-lost commercials with Morey Amsterdam pitching DuMont sets in the mid-40s, Bird will probably run across that 1947 antenna someplace.

"The show tries to present a social history of television," Bird says, "how TV came in as a supposed agent of family harmony, and how it replaced radio and assumed the functions of things like, ironically, World's Fairs. Of course, some people will see the exhibit and just say, 'Ooh — lunchboxes!' ■

## TECH TIP

### Candid cameras

When shooting a special event for a friend or a relative, try adding an epilogue of outtakes (lasting about two minutes) after the official tape ends. Your audience will treat the surprise footage as though they've discovered lost *Honeymooner* tapes. Joseph Misiti Bethpage, N.Y.

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Special fx .....	BOGEN TRIPSODS
VIDICRAFT	3170.....
Vidimate .....	3165.....
Color corr enhancer .....	3140.....
SEG 200.....	Industrial - heavy duty
Special fx .....	Ball Leveler .....
VIDICRAFT	Tripod Dollies .....
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## VIDEO CLASSIFIEDS

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To place an advertisement in the video classifieds, all you have to do is send payment, and the ad copy.

## WORD AD

Per Word: \$5.00 (15 word minimum)

Requirements: Payment must accompany advertising copy. Submit copy typed or clearly printed. P.O. Box numbers and/or street address count as two words; city, name, state, and zip code as two words. All advertisements containing P.O. Box numbers must be accompanied by permanent address and telephone number.

All advertisements are subject to publishers approval. Video is not responsible for typographical errors. No "regular" advertisements will be allowed for the exchange, rental, trade, or sale of videotapes due to the potential problem of copyright infringement. No advertisement will be accepted which offer for sale products or services that have been illegal because they infringe on copyright protection or other forms of property ownership.

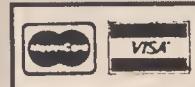
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Per Inch:

1X	6X	12X
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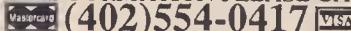
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### INDEX OF ADVERTISERS

<b>A</b>	AZDEN .....	.36
	AUDIO VIDEO CTR .....	.120
<b>B</b>	BATTERIES UNLIMITED .....	.120
	BACK ISSUES AD .....	.119
<b>C</b>	CAMERA WORLD .....	.107
	CBS VIDEO CLUB .....	.7
	CLASSIFIEDS .....	.100, 101, 102, 116, 117, 118, 119
	COMPETITIVE CAMERA .....	.94
	COMPUTABILITY .....	.88
	CONSUMER DISCOUNT WAREHOUSE .....	.87
<b>D</b>	DIRECT CAMERA WAREHOUSE .....	.92, .93
	DIGITAL TECH .....	.110
	DIVERSE .....	.96
<b>E</b>	ELECTRONIC WHOLESALERS OF AMERICA .....	.90
	ELECTRONIC WHOLESALERS .....	.20, 21, 22, 23
	ELECTRONIC MAILBOX .....	.82, .83
<b>F</b>	FOTOCELL .....	.114
<b>H</b>	HAVEN ELECTRONICS .....	.89
	HIGH VOLTAGE .....	.88
	HITACHI .....	.C4
	HOLLYWOOD MAKE-A-MOVIE .....	.107
<b>I</b>	INSTANT REPLAY .....	.29
<b>J</b>	JVC .....	.11
<b>M</b>	MAIL ORDER GUIDELINES .....	.99
	MFJ .....	.112
	MOVIE TIME .....	.109
	MOVIES UNLIMITED .....	.19
	MULTI MEDIA .....	.97, 98, 104, 105
<b>N</b>	NOT JUST VIDEO .....	.107
<b>O</b>	OLYMPUS .....	.32
	ORION .....	.6, C3
<b>P</b>	PHILIPS .....	.16, .17
	PHOTRON .....	.84
	PROFESSIONAL PHOTOGRAPHY .....	.94
	PROTON .....	.61
	P. O. BOYS .....	.103
	PRO VIDEO .....	.115
	PIONEER .....	.34, .35
	PLANET .....	.121
<b>R</b>	RADIO SHACK .....	.9
	RCA .....	.70, .71
	REFERENCE RECORDINGS .....	.12
<b>S</b>	SCOPE .....	.13
	SEARCH TECHNOLOGY .....	.81
	SONY .....	.C2, .3
	SUPER VIDEO .....	.108
	SUNDANCE .....	.103
	SCRIPTOVISION .....	.36
	SMILE .....	.113
	SUNHILL .....	.114
<b>T</b>	TERA .....	.24, .25
	TOSHIBA .....	.5
	TRI-STATE .....	.110
<b>U</b>	UNITED .....	.81
	UNITED ELECTRONICS .....	.94
<b>V</b>	VIDEO DISTRIBUTION CENTER .....	.79
	VIDEO SALES .....	.111
	VIDISTRIP .....	.10
	VIEJO .....	.94
<b>W</b>	WARRANTY NETWORKS .....	.120
	WDS .....	.80
<b>Z</b>	ZENITH .....	.49
	ZENTEK .....	.94

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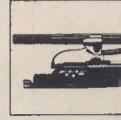
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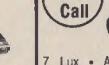
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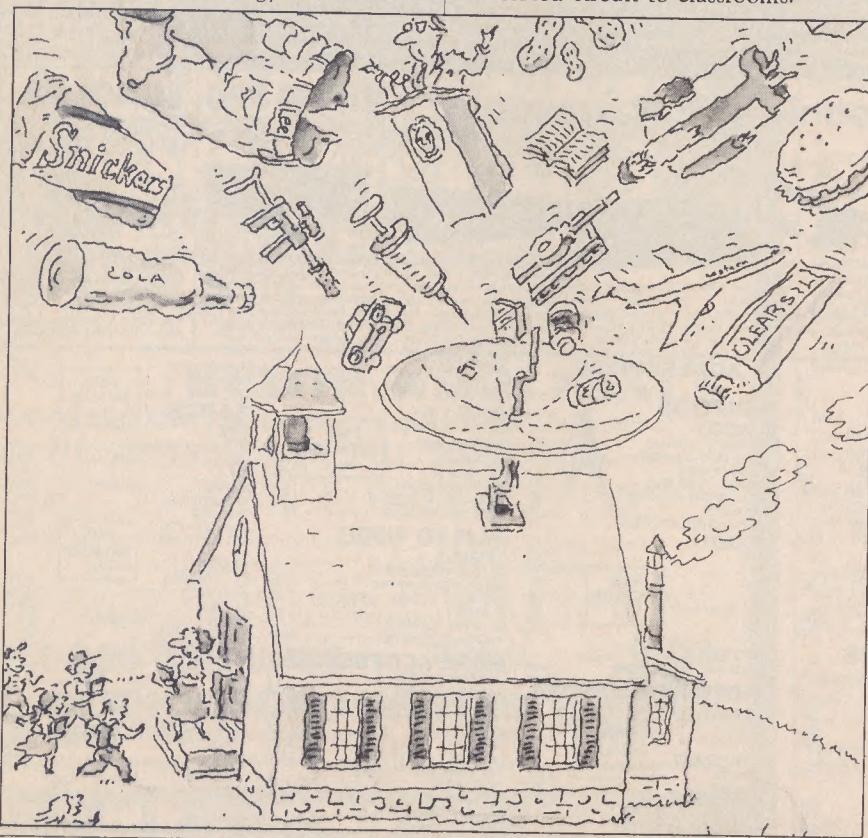
So-called free television has always been a somewhat Faustian bargain—viewers allow their brains to absorb eight minutes or so of commercials in return for 22 minutes of entertainment or news, which rarely rises above mediocre. Critics of this system say it has already cost society much more than we have gained in knowledge and literacy—that it has turned the American family over to a demanding one-eyed god.

However, the proliferation of cable channels and the impact of VCRs on viewing patterns have recently made commercial television less of a bargain for advertisers. A teenager armed with a remote control can zip through channels without even stopping to watch the latest jeans ad. Technology has made the

selling of souls a chancier business.

Now Christopher Whittle and his Knoxville-based Whittle Communications (half owned by Time, Inc.) have found a way to use technology to deliver a prime audience to advertisers without any competition at all. That audience is America's schoolchildren. Whittle recently started testing satellite delivery of Channel One, a 12-minute news program, to six schools across the country.

What I call One Channel (after all, schoolkids won't be able to zap this program) delivers two minutes of commercials along with 10 minutes of news to a captive, impressionable audience. This is a ratio that makes even commercial-laden late-night movies look ad free. Whittle is giving each school \$50,000 worth of equipment to receive the programming, tape it and then distribute it via closed-circuit to classrooms.



If the test is successful, Whittle plans to roll out the service to schools nationwide. How can it not succeed from an advertiser's point of view? Advertisers will "own" the 10,000 kids in the test program for two minutes every day—and why stop at 10,000, when there are 51 million students in the country's more than 19,000 junior and senior high schools?

Shortly after Whittle Communications unveiled its plan for Channel One, critics—ranging from Peggy Charren, president of Action for Children's Television, to the heads of numerous educational associations—started campaigning against the idea. Whittle fought back by arguing that "in today's world of \$20 textbook budgets and tough fiscal constraints, two minutes of advertising is not a bad solution."

Whittle says the deal is worthwhile because schools "will have the ability to receive and use public service programs without commercials, including specials like shuttle launches and inaugurations."

Wow! Kids will be able to watch a shuttle launch! It's hard to imagine that there is a schoolchild alive who has not seen a shuttle launch. And inaugurations? In return for getting youthful minds for two minutes a day, five days a week, Whittle will satcast an inaugural every four years.

Whittle has tried to portray Channel One as part of corporate America's answer to the "education crisis" by using advertising dollars to support the kind of education local governments cannot fund. But, if he is sincere, why not put that \$50,000 per school into subscriptions to *Time* magazine. *Time* has ads too, but its news coverage also requires students to use their brains, not just their eyes and ears. Kids already know how to watch—they don't have to be taught that in school.

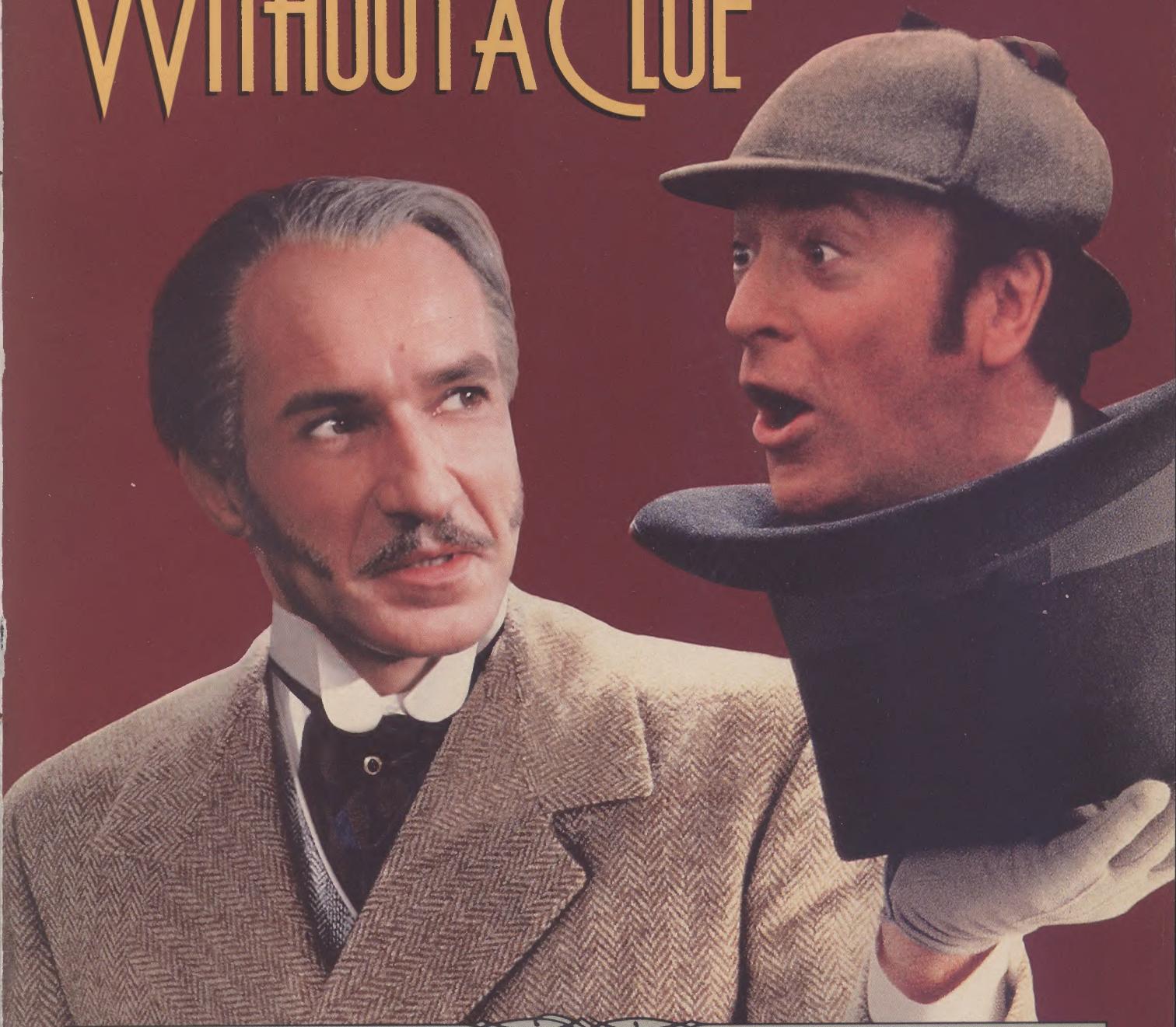
The clue to Whittle's true intention lies at the end of the press material touting Channel One. Whittle Communications—for which *Time* paid \$185 million for a half interest—believes that Channel One "could become the company's biggest property."

Bob Brewin is Senior Editor at Federal Computer Week.

The outrageous comedy about the world's greatest detective  
and his bumbling partner...Sherlock Holmes.

MICHAEL CAINE & BEN KINGSLEY

# WITHOUT A CLUE



VIDEOTASSETTE AVAILABLE MAY 25th.

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Music by HENRY MANCINI Written by GARY MURPHY & LARRY STRAWTHER Produced by MARC STIRDIVANT

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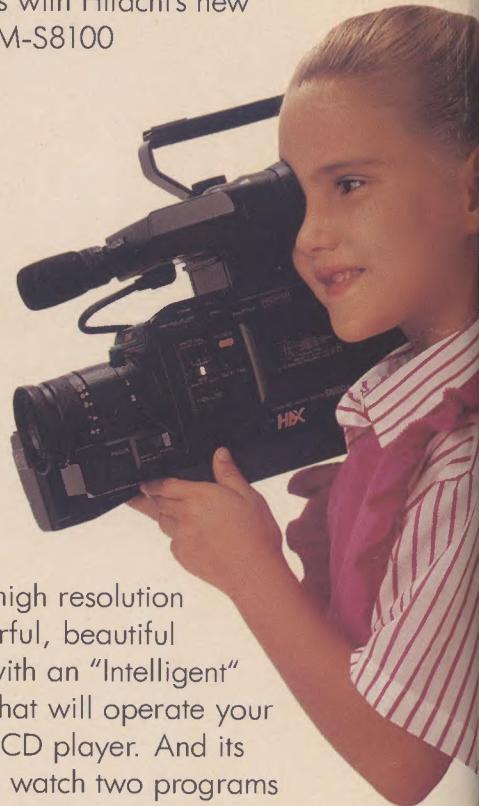
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